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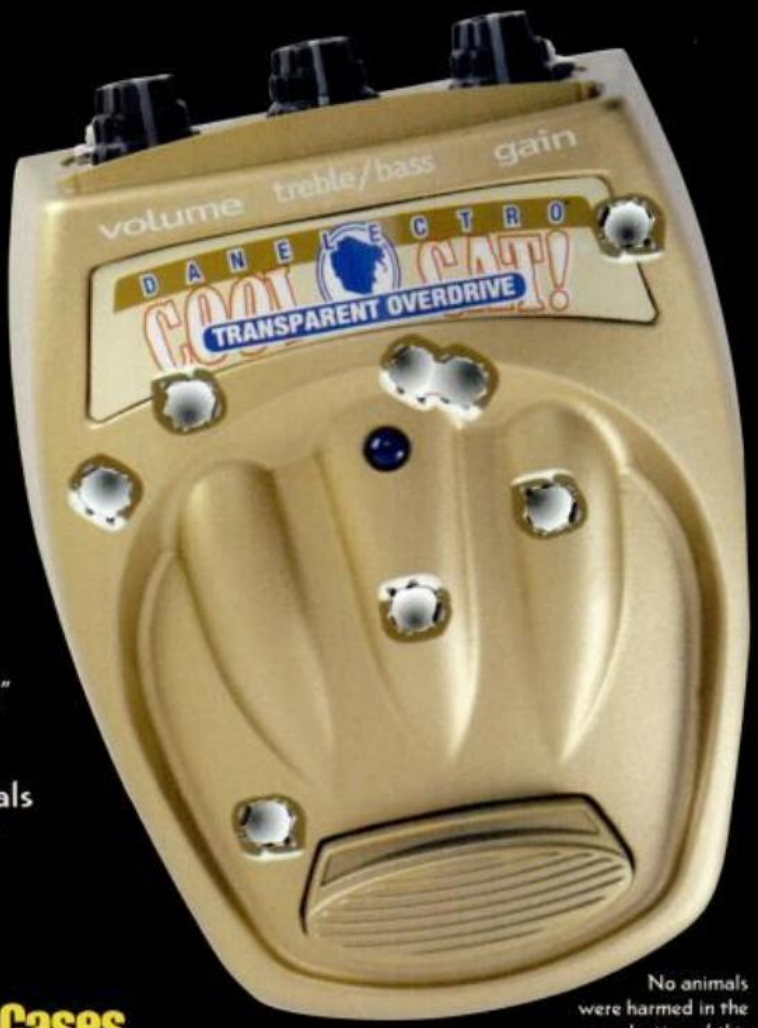
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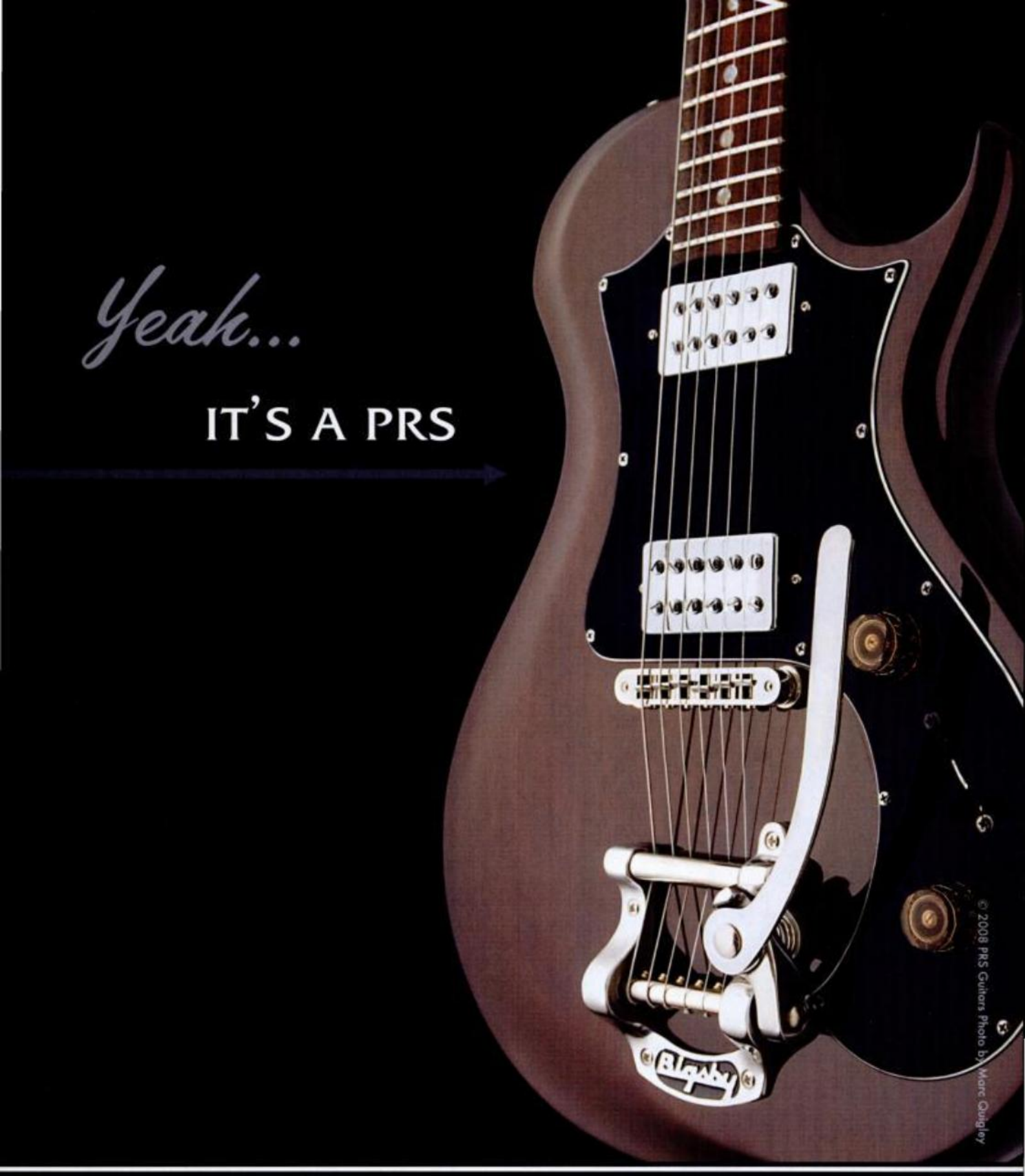
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ROSS HALFIN

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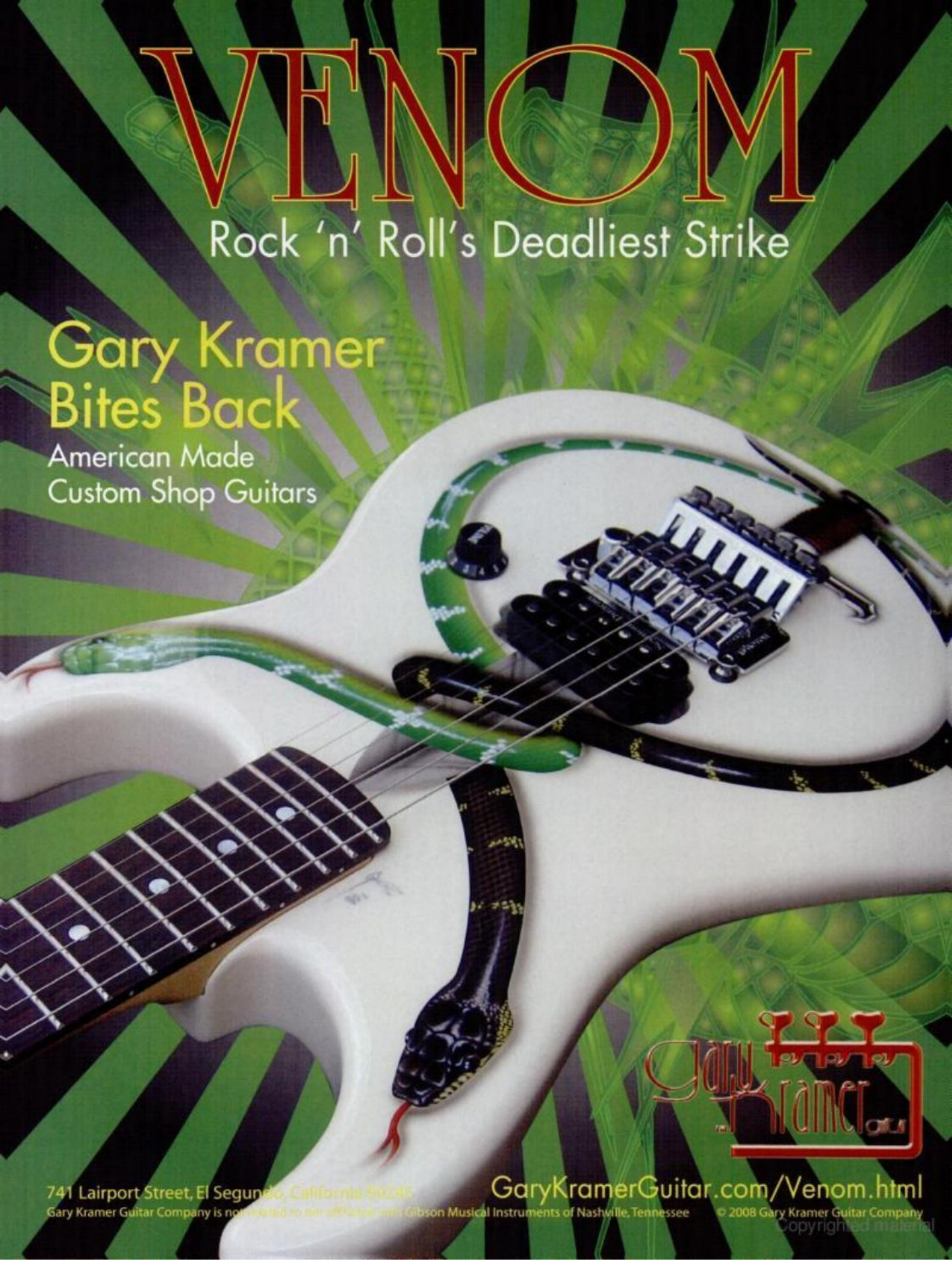
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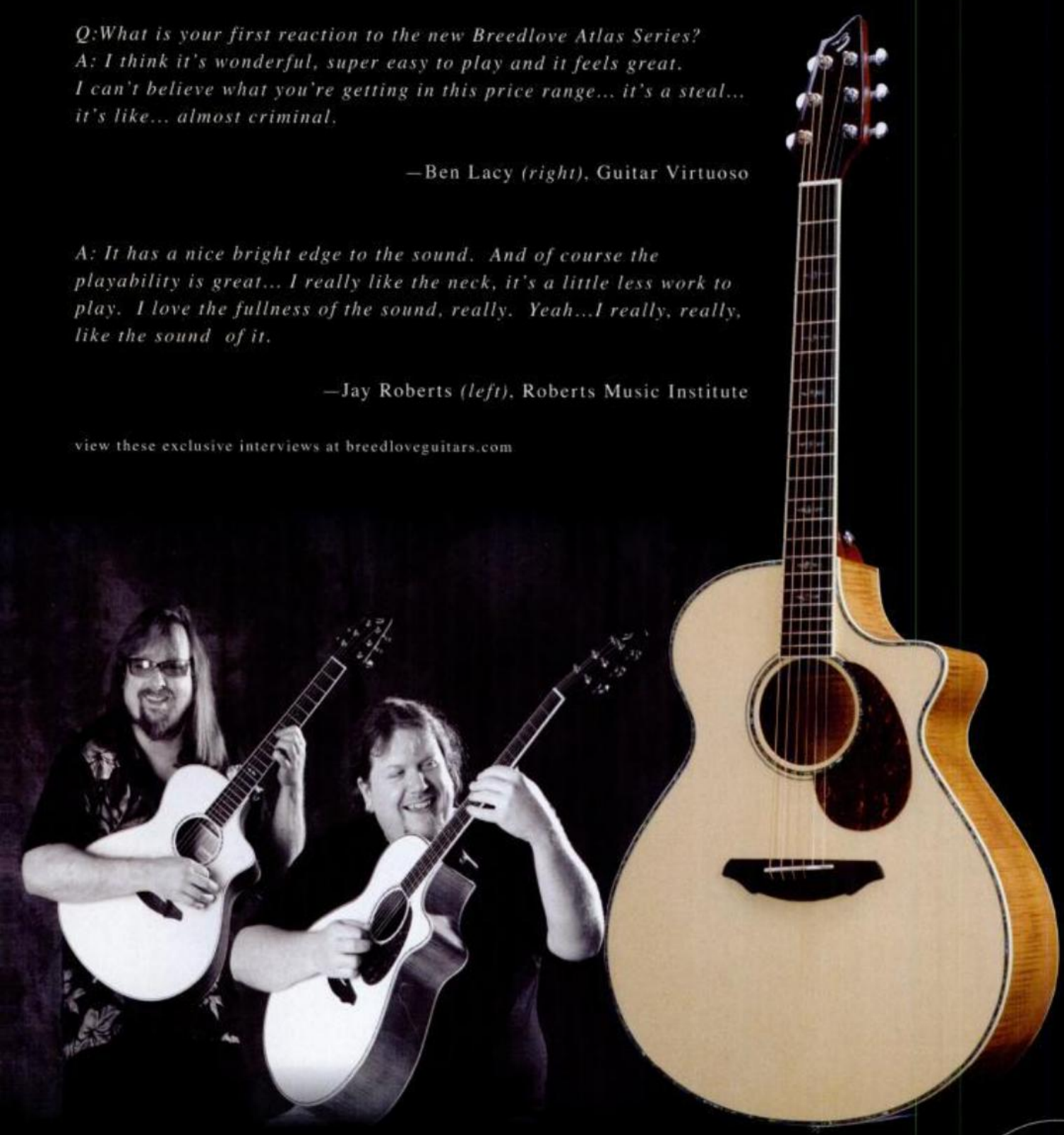
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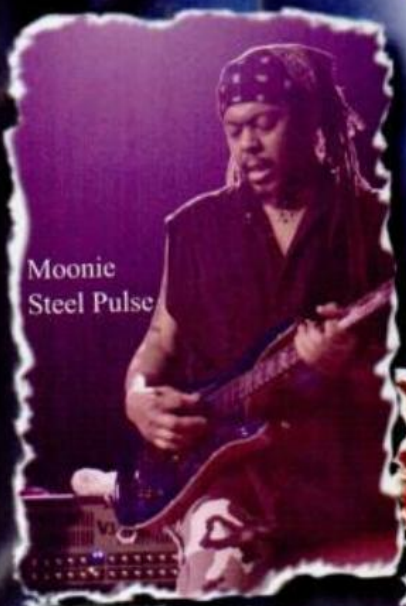
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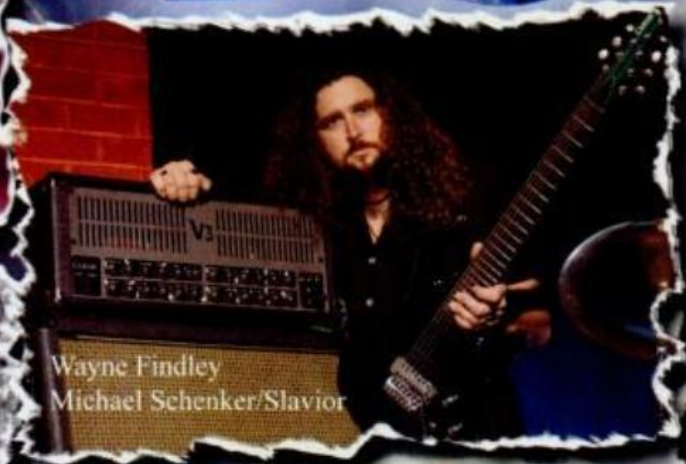
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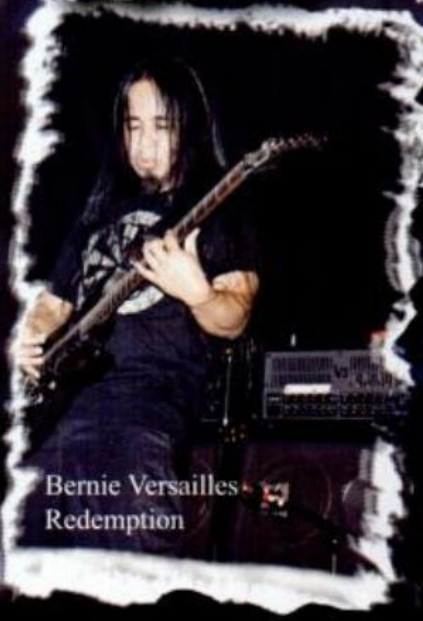
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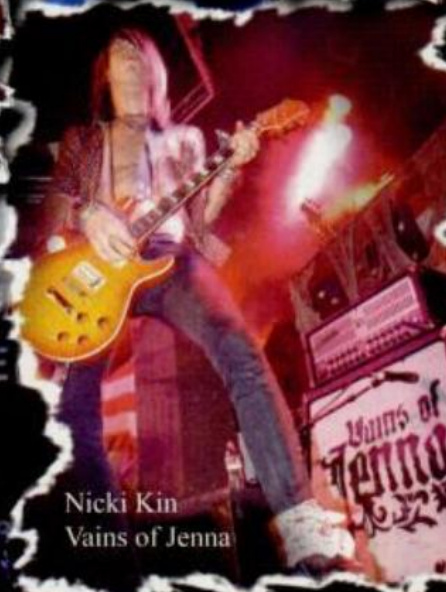

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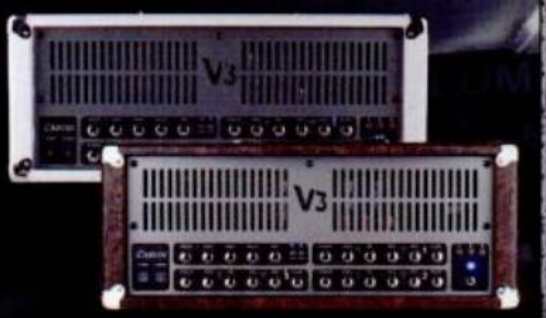

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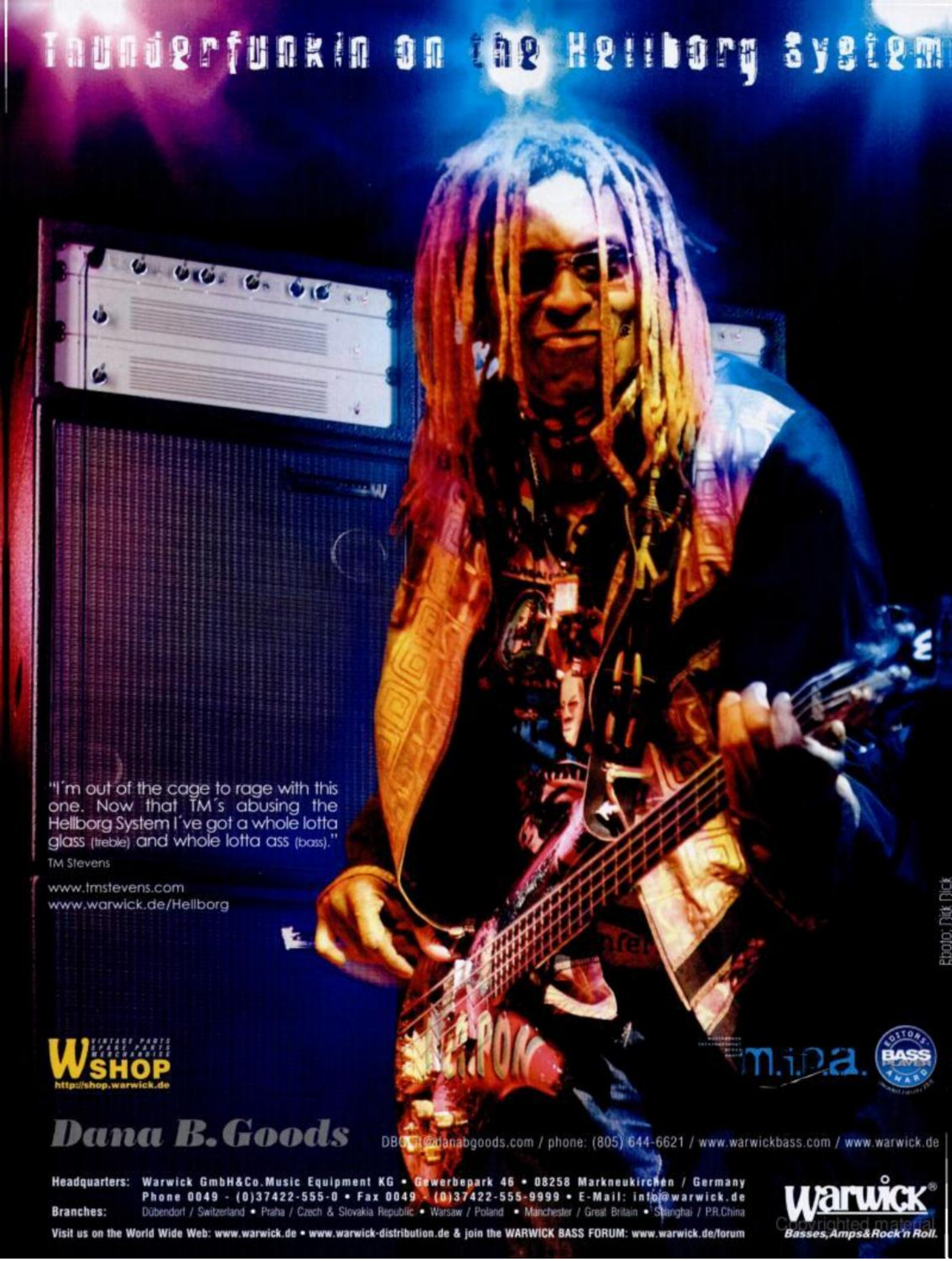
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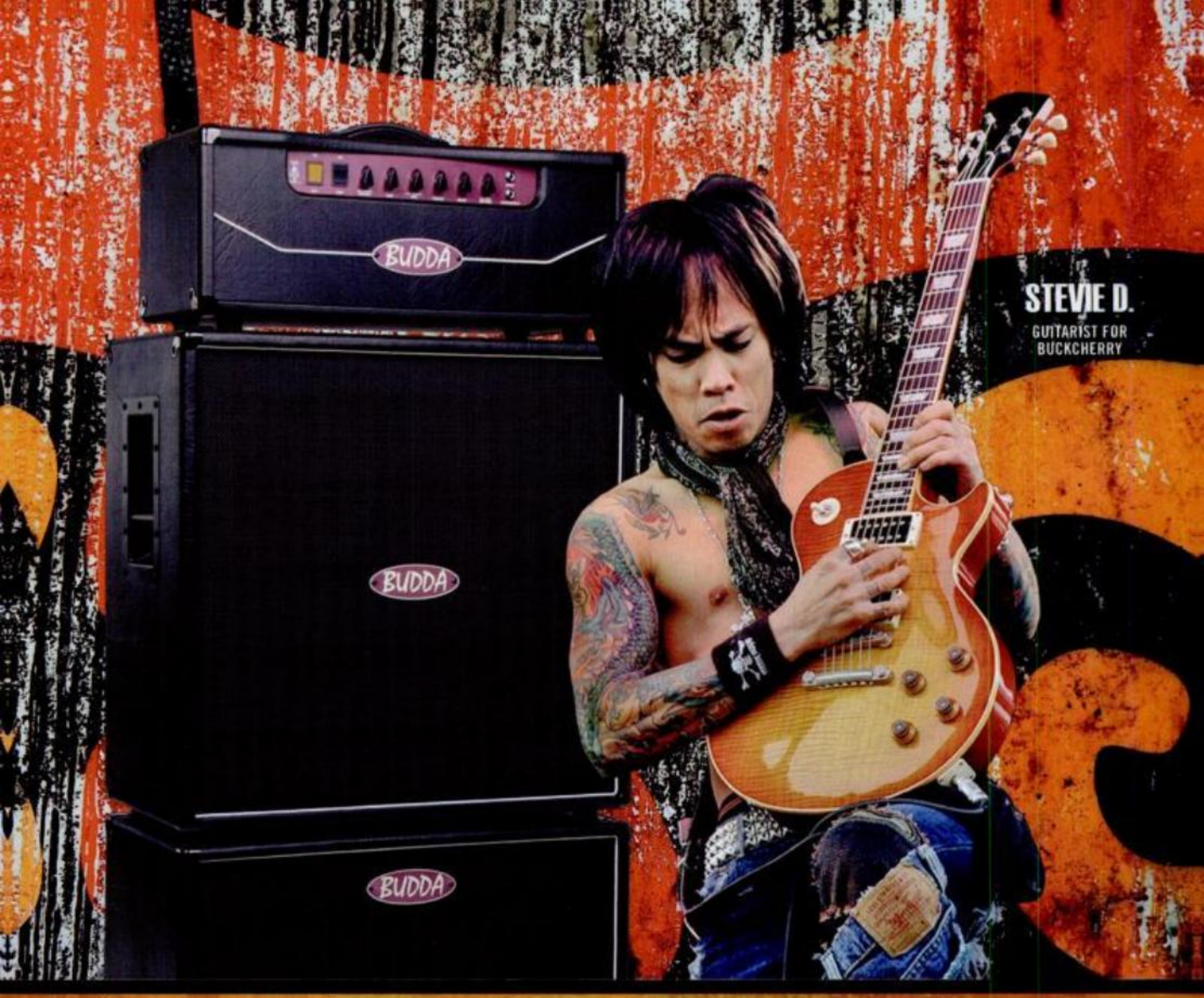


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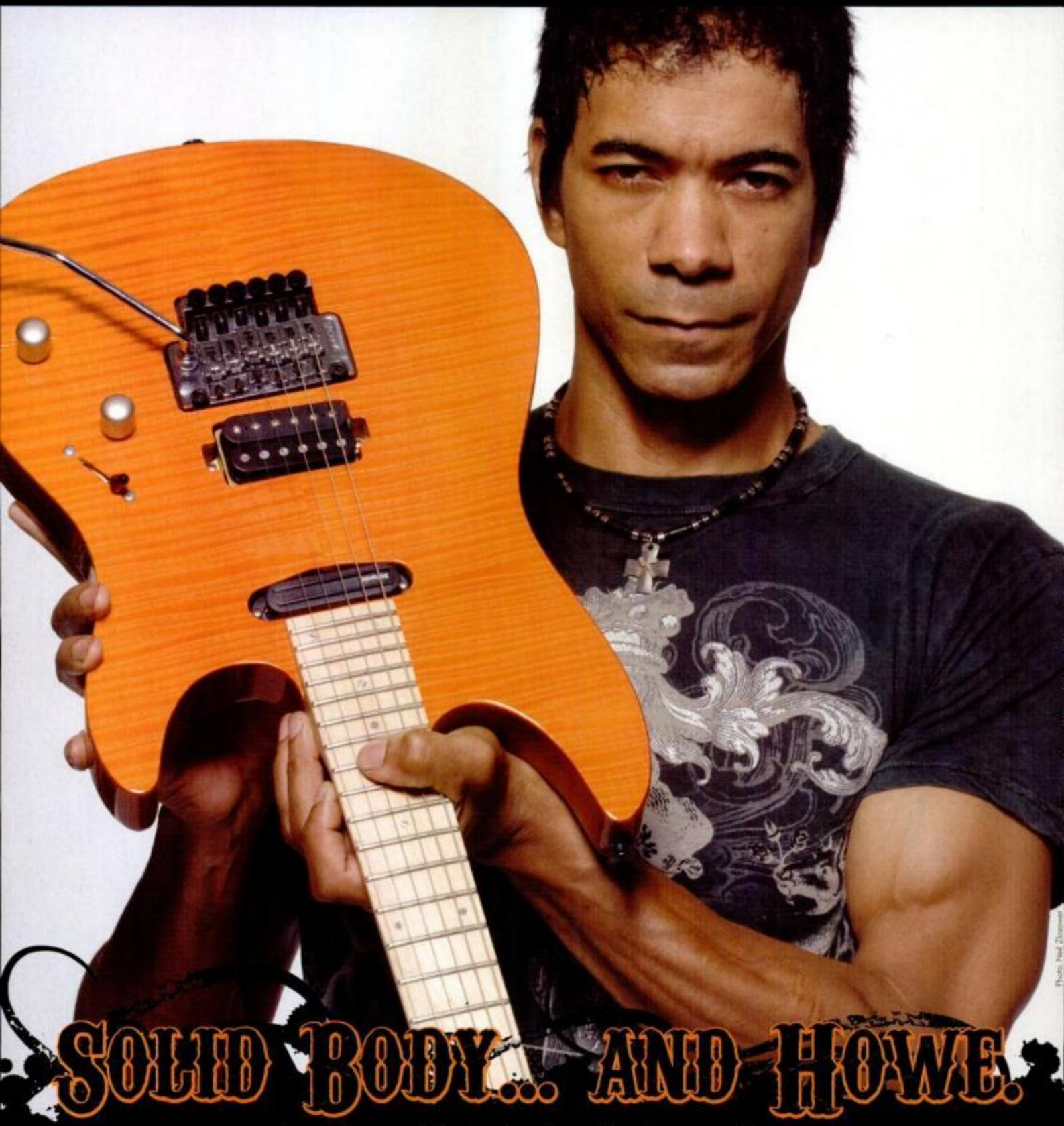
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INDISPENSABLE HEROES

THE THING THAT amazes me most about Metallica is how much they still care about their music after all these years. You can tell they do because their interviews are such train wrecks of emotions and contradictions. Unlike most bands, who discuss their albums with all the passion of a politician going down a list of carefully prepared talking points, Kirk Hammett and James Hetfield simply tell the truth and let it bleed.

During a typical conversation they will alternately bitch, brag, compliment, argue and speculate like two starving up-and-comers instead of the successful heavy metal superpowers they are. For them, Metallica is not a given but rather something to be thought about, pecked at, examined, built, destroyed and rebuilt. From their raw, unvarnished opinions, it's evident that the band is as important to them now as it was when they were mere teenagers saving up to buy a bigger amp or a better guitar.



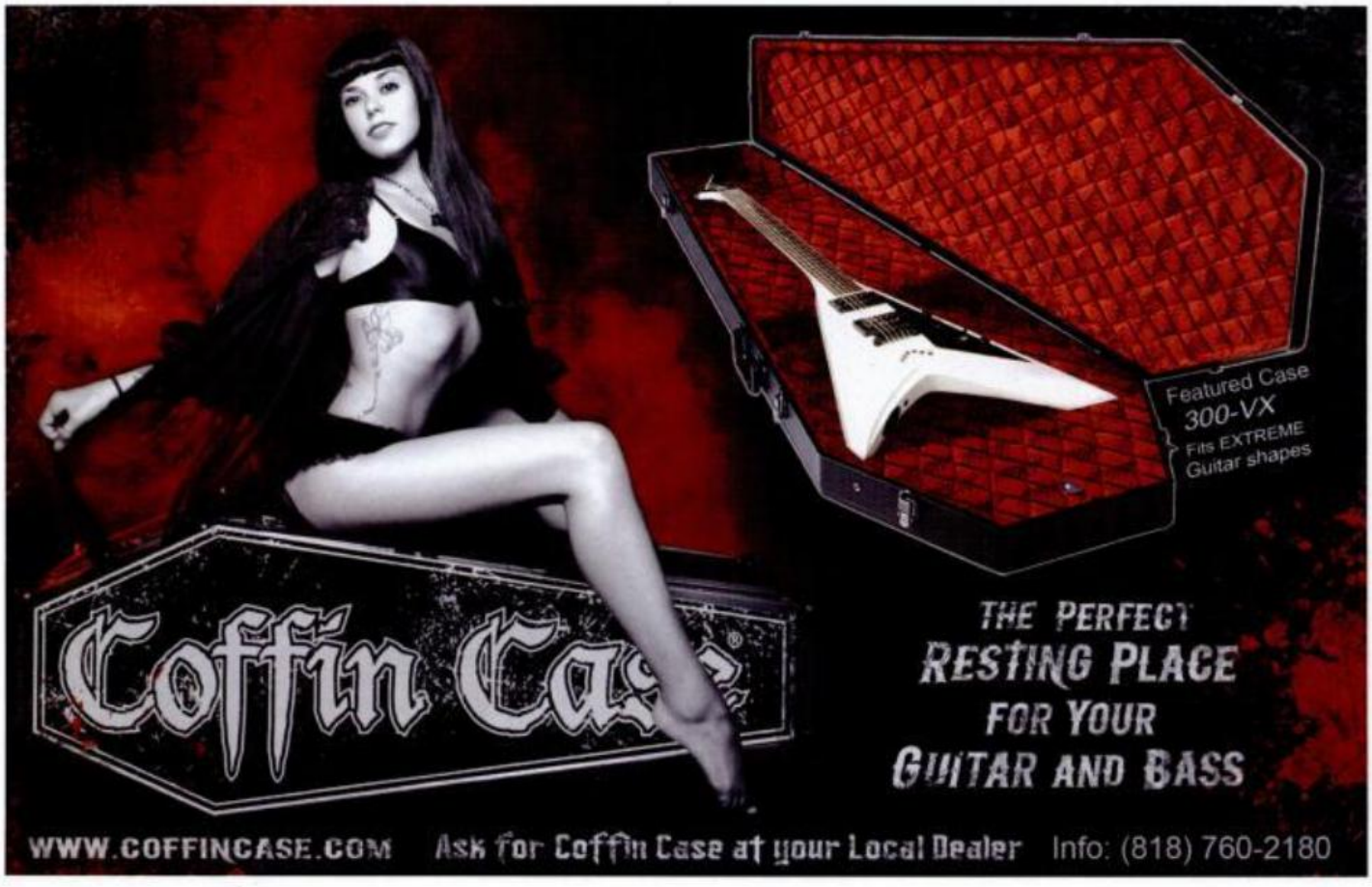
JUSTIN BORUCKI

For example, in every interaction I've had with Hammett over the past two decades, he has invariably talked at length about what he is doing to improve his playing or expressed some insecurity about living up to his legacy. Recently, I reminded him that he was our readers' first inductee into the *Guitar World* Hall of Fame several years ago, and that they chose him over legendary players like Jimi Hendrix and Randy Rhoads. His eyes widened with amazement. "That's crazy," he said, and went on to talk about his recent efforts to improve on his ability to improvise.

These dudes still care, and it's probably the reason why you care about them. In this month's issue, we present the next riveting installment in the ongoing saga of Metallica, with all the ups, downs and drama that we associate with the world's greatest metal band.

And for all the younger players that are just catching up with the group that influenced such current metal heroes as Bullet for My Valentine, Mastodon and Trivium (all featured in the issue), we present a hugely entertaining oral history of Metallica that will help you get caught up in hurry.

—BRAD TOLINSKI
Editor-in-Chief

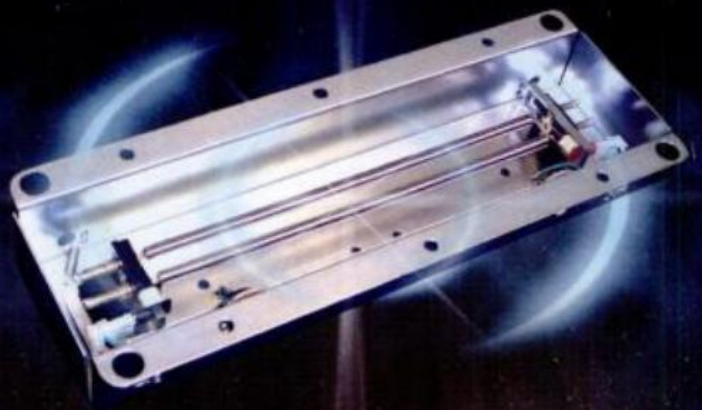


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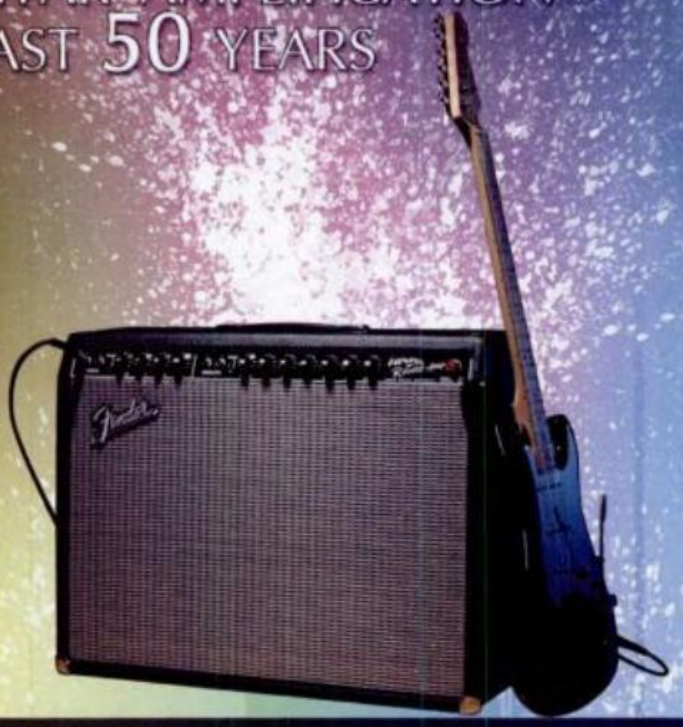
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ROCKTOBERFEST

I was overwhelmed by the great selection of stories in your October 2008 issue. The Buckethead/*Chinese Democracy* piece really shed light on why the album has not been released after all these years. The article on Stevie Ray Vaughan (one of my favorite guitarists) was also incredible and showed how a great guitarist needs no more than a single amp and overdrive pedal to rock out. This past issue really reminded me why I am a *Guitar World* subscriber.

—Nick B.



DIDDLEY SPOT

I enjoyed your tribute to Bo Diddley [*October 2008*]. Growing up I had no idea who Bo Diddley was, but after reading articles about my guitar heroes—Keith Richards, Billy Gibbons, SRV, Nugent, etc.—in your magazine and finding out who *their* guitar hero was, I had to start listening to Bo and some of that old rockin' blues, and I am so glad I did. I just wish you had given him his tribute on the cover. Bo deserved it!

—Todd H.

Thank you for honoring Bo Diddley in your October issue. Bo was one of the most revolutionary and talented guitarists ever, and I was devastated when I first heard of his death—so I was very glad that you guys honored him. This is one of the many reasons *GW* is the best magazine ever!

—S. Bexon

THE WHEEL DEAL

Thank you for putting Possessed's Jeff Becerra in your October issue. Possessed are one of my favorite death metal bands, but they never really got the recognition they deserved. That, and the transcription of Yes' "Clap"—one of the best acoustic pieces ever—really made October a great issue.

—Jake Browne

Thank you so much for the article on Jeff Becerra. Even though Becerra is bound to a wheelchair, it's good to see that that doesn't bring him down. I'm 15 and don't have many friends that are into the Bay Area metal scene like I am, so it's nice to see the bands from that era getting the respect they didn't get back in the Eighties.

—Isaac

"IF YOU WOULD TRANSCRIBE 'THE PAIN IS STILL MINE,' I WOULD SLAM-DUNK MY HEAD INTO A DEEP FRYER WHILE JOYOUSLY SINGING THAT SONG'S FINAL PERFECT REFRAIN."

PATH OF GLORY

I just got done reading the October edition of Ihsahn's Left-Hand Path column, in which he wrote about attitude and visualizing the guitar as an orchestra. The information he gave really helped open me up to using the entire fretboard to create the strange and interesting music that's in my head! I just wanted to thank you guys for giving us all a chance to learn from this great teacher.

—Alex Meyer

You have no idea how happy I am that you added my dark and melodic hero Ihsahn to your excellent lineup of columnists. *Guitar World* is now sacred and holy to me. Ihsahn's brilliant solo albums, *The Adversary* and *angL*, have not come out of constant rotation in my CD player since I got them, and I can't see this changing for at least a decade. If you kind folks at *GW* have any goodness or mercy in your hearts, please transcribe the epic song "The Pain Is Still Mine" from *The Adversary*. If you did, I'd be so insanely giddy with ecstasy that I would slam-dunk my head into a deep fryer while joyously singing that song's final perfect refrain.

—Matthew Squires

TEST OF TIME

Back in November 2007, you guys slapped us with a 666-question guitar super quiz. I have been quizzing local guitar players ever since. The magazine is worn and has scores written all over it now. I scored a respectable 320. If I did that quiz now, I would score well over 500. This is the mag that just keeps on giving. Well done, *GW*.

—John Dougall

CHINESE DEMOCRAZY

Thank you for the article on *Chinese Democracy* and its long road from conception to its eventual release (hopefully within the next decade). I found it interesting how many musicians have been a part of Axl's ongoing project, including the infamous Buckethead. Keep up the good work while we wait for this long-anticipated album!

—Jacob Whitten

TOP JIMI

Here I am with my September issue of *Guitar World* on top of Whistler Mountain in British Columbia, Canada! I accidentally brought it up with me, so me and my dad decided to take a picture of it.

—Rylan



DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



TONY VILLALBA

AGE 39
HOMETOWN Cromwell, CT
GUITARS Two Villalba customs, two custom Strats, Aria Pro II Flying V, Ovation acoustics
SONGS I'VE BEEN PLAYING Rainbow's "Man on the Silver Mountain," Rush's "Limelight," Cheap Trick's "Surrender"
GEAR I MOST WANT Eight- or 16-track home studio with built-in CD burner



LAUREN JORDAN

AGE 22
HOMETOWN Marietta, GA
GUITARS Epiphone Chet Atkins and American Fender Strat
SONGS I'VE BEEN PLAYING Veruca Salt's "Volcano Girls," Bush's "Comedown," Katy Perry's "I Kissed a Girl," Paramore's "Misery Business"
GEAR I MOST WANT N-Tune onboard guitar tuner



WILLIAM MUELLER

AGE 38
HOMETOWN Pittsburgh, PA
GUITARS Carvin CT6M, Ibanez JEM, Jackson RR1, Gibson SG
SONGS I'VE BEEN PLAYING Joe Satriani's "The Extremist," Steve Vai's "For the Love of God" and songs from my band, Dementia
GEAR I MOST WANT 20th Anniversary Ibanez JEM, Eventide Eclipse, Tascam DM4800

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TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 GUITARWORLD.COM 32 DEAR GUITAR HERO 40 SETLIST 42 & MUCH MORE!!!

HEADY STUFF

ATLANTA THRASHERS MASTODON GET CEREBRAL ON THEIR UPCOMING NEW DISC.

[*By* **JOE BOSSO** *Photo by* **JIMMY HUBBARD**]



Bill Kelliher

ON THEIR PAST ALBUMS, the Atlanta-based thrash/prog-metal band Mastodon plunged the murky ocean depths (2004's *Leviathan*) and scaled the highest of highs (2006's *Blood Mountain*), where they encountered unspeakable horrors.

But on Mastodon's upcoming, as-yet-untitled album, guitarist Bill Kelliher says the foursome is exploring "time travel, alien invasions, out-of-body experiences [*and*] Rasputin. It's going to mess you up. Major medications might be needed to understand it."

In other words, it sounds like a typical Mastodon album. Only this time the band (which also includes lead guitarist/vocalist Brent Hinds, bassist/vocalist Troy Sanders and drummer Brann Dailor) has trusted its complex tunes and storylines to the ears of megaproducer and fellow Atlantan Brendan O'Brien, best known for his work with Rage Against the Machine, Bruce Springsteen and Stone Temple Pilots.

"We were hesitant about working with Brendan," Kelliher says. "He's made heavy records, but we're *super* heavy, you know? But he came to a rehearsal and said, 'Guys, I'm going to be brutal with your songs. Whatever works, stays. Whatever doesn't work, goes.' We were cool with that. No bullshit."

That doesn't mean O'Brien took the blade to each and every cut: Kelliher reports that the new album will sport two numbers that clock in at over 14 minutes. "We played him this pair of songs—opuses, if you will—and he said, 'I can't think of a thing to change on those two. They're perfect. Let's just make them sound good.' "

Mastodon got a chance to roadtest some of the new songs recently on the Mayhem festival, where they opened for DragonForce, Disturbed and Slipknot. "The audiences were patient with the new stuff," Kelliher says, "but a big crowd wants to rock out to stuff they know, so we couldn't overdo it. They'll hear the record next year and get into it." ❐

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Shred ace Richie Kotzen returns to GuitarWorld.com for a new series of Lick of the Week video lesson segments. Each week, Richie plays a unique lick that will challenge players at all skill levels, and he offers tips on how to master it. Tablature for each lick is also provided, so come to GuitarWorld.com to see if you can keep up with Richie and his fretboard wizardry!

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Guitar World music editor Jimmy Brown takes you on a step-by-step video walk-through of two Beatles acoustic classics: "Yesterday" and "Blackbird." Jimmy discusses performance tips, chord shapes, tunings, alternative fingerpicking methods—everything you need to be able to play these two acoustic gems is explained in great detail!

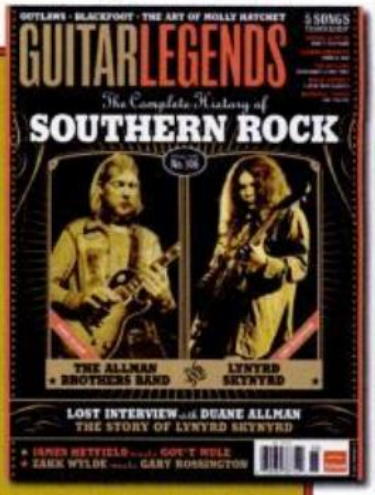
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ON NEWSSTANDS NOW!

GUITAR LEGENDS: SOUTHERN ROCK

In the newest edition of *Guitar Legends* magazine, we celebrate the glorious history of southern rock. *Guitar Legends: Southern Rock* includes features about Lynyrd Skynyrd, the Allman Brothers, Molly Hatchet, Blackfoot, James Hetfield's classic meeting with Gov't Mule and much more. The issue is chock-full of incredible interviews, rare photos, shocking tales and everything else you need to know about the southern rock genre. Transcriptions include Lynyrd Skynyrd's "What's Your Name," the Allman Brothers' "Ramblin' Man," Molly Hatchet's "Flirtin' with Disaster," Marshall Tucker's "Can't You See" and a special lesson on how to play the Outlaws' classic epic "Green Grass & High Tides." Pick up your copy of *Guitar Legends: Southern Rock* at a newsstand or bookstore today!



ON DISC — BETCHA CAN'T PLAY THIS! GREG HOWE

To hear more of Greg's playing, visit GREGHOWE.COM!



"THIS IS A FAST, UNCONVENTIONAL two-hand tapping run that incorporates fret-hand taps, or 'hammer-ons from nowhere.' The lick works in the keys of E minor and G major and also sounds cool when played over a Bm, D or A7 chord.

"The concept here is to employ a two-hand tapping approach that enables us to take full advantage of the many convenient three-notes-per-string shapes that exist on the fretboard. I came up with this concept during the recording of my first album as a result of attempting, unsuccessfully, to conventionally execute some crazy lick I heard in my head. I knew there had to be some way to get what I was hearing to come out of the speakers, so I started experimenting with different playing techniques until I stumbled upon this approach.

"The parts of this lick that will likely feel a little foreign at first are the ascending portions of each bar, wherein the fret-hand index finger taps the first note on each successive string. This is because for most conventional players that finger is not accustomed to hammering. It is this technique, however, that sets this run and approach apart from typical tapping licks.

"Make sure your fret-hand index finger really whacks those initial notes, since it's that hammering action that often disguises the fact that it's a two-handed lick at all. If you master this technique, you'll be able to play runs and lines at sick speeds and not just sequences. There's also the potential for that speed to happen in conjunction with some cool and unusual intervallic interplay that in many cases would be difficult to achieve using a conventional tapping approach.

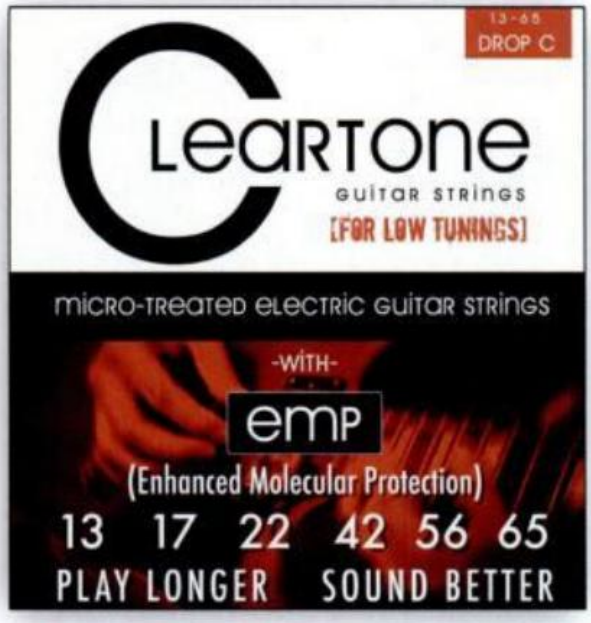


"Once you become familiar and comfortable with this technique, you'll find that it can give you an almost keyboard-like texture due to the extreme speed and evenness of attack that can be achieved, all without picking." ❐

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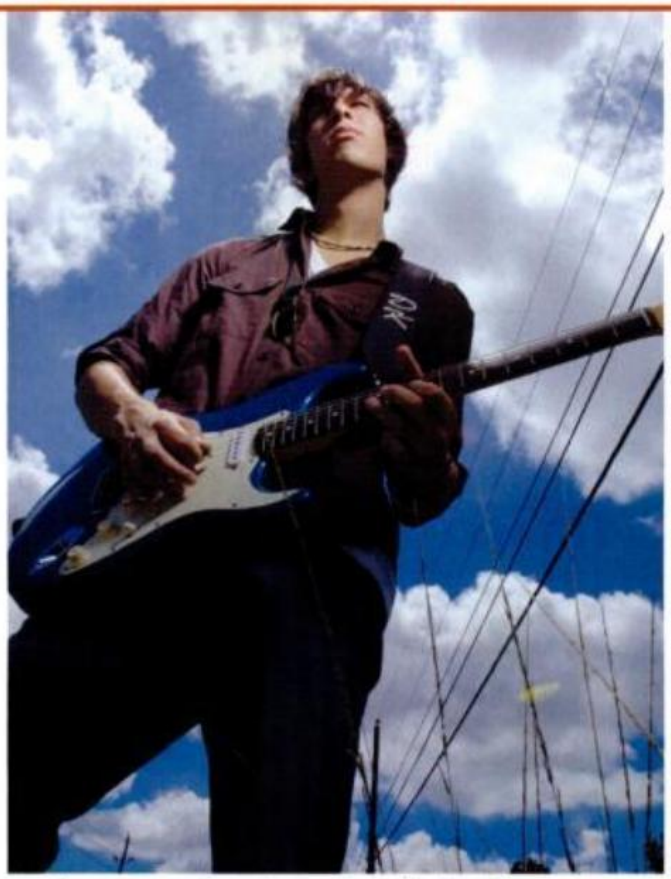
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BACK DOOR SLAM

YOUNG MAN BLUES [By TED DROZDOWSKI Photo by JACK THOMPSON]



BACK DOOR SLAM'S Davy Knowles faces a hell of a challenge: walking in the footsteps of Eric Clapton, Peter Green, Mick Taylor, Jimmy Page and Jeff Beck—the gods of British blues rock. And he brought it on himself. Nobody asked this 21-year-old from the tiny Isle of Man to be the most ferocious roots guitarist from the U.K. since the Yardbirds and the Bluesbreakers gave a foreign accent to America's über-soulful sound.

But there he is: wailing like a natural-born son of the South on his trio's debut, *Roll Away* (Blix Street Records), his hands seemingly covered with the dust Duane Allman wore. Live, he amps it up. Knowles often cocks his wah-wah down deep, like Jimi and Stevie did, to make his Stratocaster sail on an attenuated ribbon of sound a micron away from feedback. Then he tosses off chorus after effortless chorus of gracefully bent, vibrato-dappled strings in epics like his band's "It'll All Come Around" and "Outside Woman Blues," the "Blind Joe" Reynolds blues song once covered by Cream, Clapton's late-Sixties power trio. It helps that Knowles and his schoolchums Adam Jones (bass) and Ross Doyle (drums), both also 21, perform with the telepathy common to musicians that grew up playing together.

For Knowles—who has the looks, voice and presence, but not the attitude, of a rising star—it all began a decade ago when he heard Dire Straits' "Sultans of Swing" on a car radio. Then his dad took him to see Robert Cray, whose song "Back Door Slam" gave the band its name, and he was hooked. "I played a few years on two cheap acoustic guitars, including a nylon-string. Then my dad got me a Peavey Raptor," he says. "From there, it was on."

Knowles attributes his fluency to nearly constant practice. Like young Clapton, however, he plays with the command of a natural who has assimilated and tweaked nearly everything he's heard.

"I love Knopfler's finesse and tone, and when I saw Cray I was taken by the energy and heart of his playing," Knowles recounts. "When next I heard Clapton on the [*John Mayall*] *Blues Breakers* album, his aggressiveness and rawness really appealed to me, so I jumped ship. From reading interviews with him I found out about Robert Johnson and Buddy Guy. As a player, I've made it my business to learn about the blues backward and forward."

And his business is good. ❐



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INQUIRER [By RANDY HARWARD]

TRAVIS STEVER of COHEED AND CAMBRIA

What inspired you to pick up a guitar?
My father had guitars lyin' around the whole time I was growin' up. And he was in a lot of bands, so I was the baby in the corner at rehearsal for years. I didn't even wanna do music until I was around 10 or 11. I would pick up guitars here and there, and one day I picked that thing up and really wanted to learn it.

What was your first guitar?
I don't even know. That's how much of a piece of shit it was. My dad got it at a garage sale for, like, 10 bucks. He said, "If you can actually make *this* sound good, then you can have another guitar."

I joined a band with my friend Rory, who introduced me to Claudio [*Sanchez, singer*]. I couldn't play that well—none of us could. I used that piece-of-shit guitar for four months, and then my dad, once he heard that we were actually doin' this, got me a Les Paul Studio Lite for, like, 150 bucks. And Rory and Claudio took it upon themselves to take that 10-dollar guitar and do some Pete Townshend shit with it.

Do you recall your first gig?
It was at school. I played Zeppelin's "Babe, I'm Gonna Leave You." For an 11- or 12-year-old kid, it really was pretty cool, but the guitar was so out of tune. And the vocal—I was a prepubescent boy doin' Robert Plant, but I did it fairly well. The funny thing was, they didn't have a microphone for me. And when they put one up, it was right up to my crotch. Like it was gonna sing or somethin'.

Ever had an embarrassing onstage moment?
A few years ago, I just got too loaded. My fuckin' mind couldn't catch up to the music and my hands weren't going along with what my mind wanted to do. It was pretty bad, man. I never really drink at shows anymore. If you're doing something you enjoy, you don't need to mix anything else with it. ❐

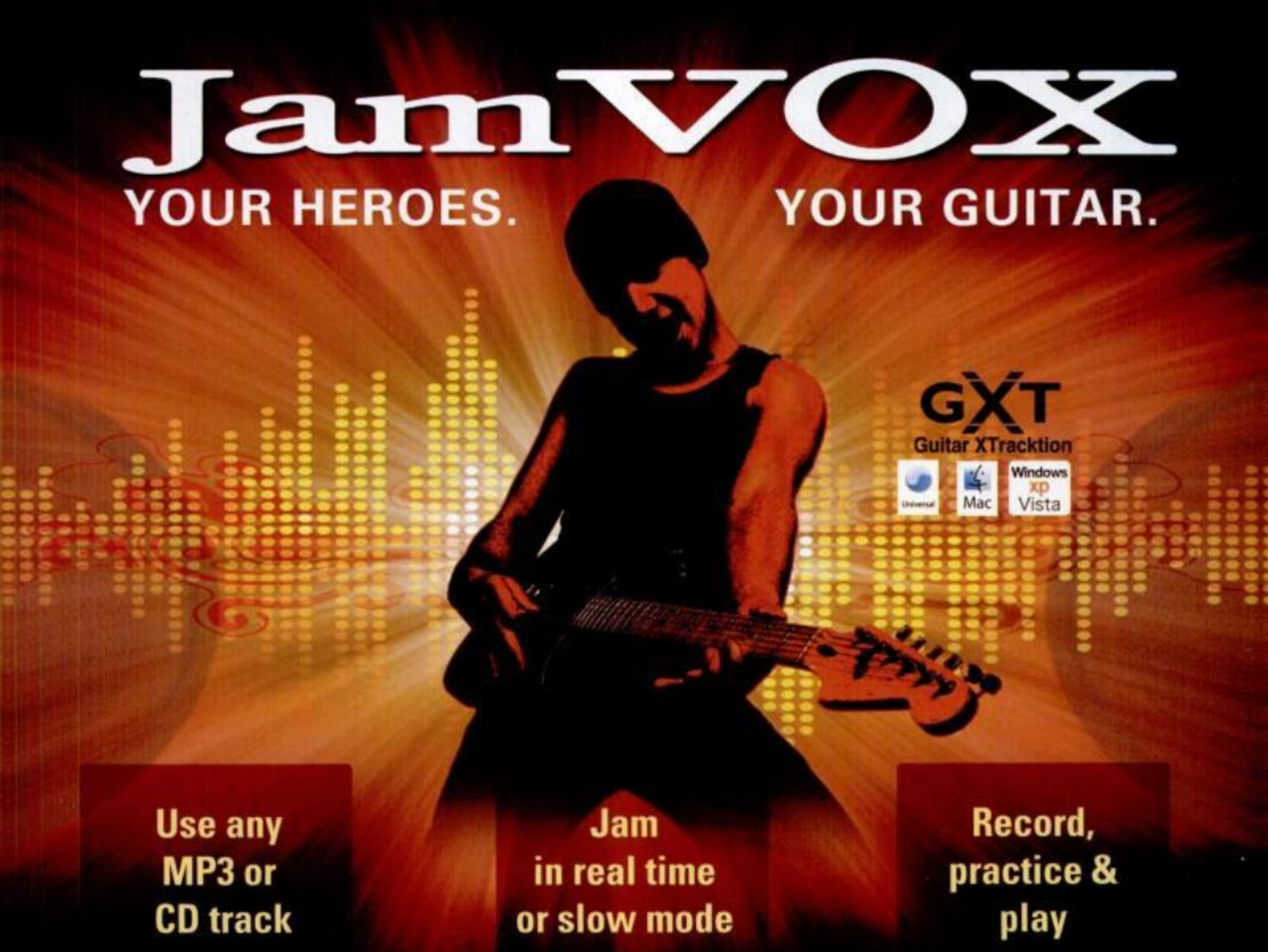


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ALL THAT REMAINS

TIME SIGNATURE [By RICHARD BIENSTOCK Photo by SARAH STURGES]

WHEN IT COMES TO his instrument, All That Remains guitarist Oli Herbert likes to be prepared. For example, he claims that his lead on the song "For Salvation," from the Massachusetts metal band's 2004 release, *This Darkened Heart*, took him six months to work out. Which leaves it far short of being his guitar solo with the longest gestation period: that honor goes to "It Dwells in Me," from 2006's *The Fall of Ideals*. Says Herbert, matter of factly, "I spent a year on that one."

That alone would lead one to believe that *Overcome* (Prosthetic/Razor & Tie), All That Remains' fourth and



newest release—and their most guitar-intensive to date—took an eon to conceive. In reality, the disc came together much more quickly, recorded over 10 weeks this past spring with producer Jason Suecof (Trivium, Chimaira) at his own Audio Hammer Studios, in Florida. The result, says co-guitarist Mike Martin, is pure All That Remains, only with "more singing, crazier drums and," of course, "more guitar solos."

Martin's assessment is spot-on. *Overcome* tracks like "Two Weeks," "Chiron" and "Before the Damned" recall the sound of the band's breakthrough *The Fall of Ideals*, combining thrashy, darting riffs and wide-open choruses with pounding double-bass drums and singer Phil Labonte's varied sing/scream vocals. But the disc also features more lead and harmony playing from Herbert and Martin, as well as a greater emphasis on Labonte's clean vocals, particularly on the closing track, a cover of the Nevermore ballad "Believe in Nothing." Says Martin, "Everybody in our band loves that song, and [*Nevermore guitarist*] Jeff Loomis was cool with us doing it. Which is great, because that guy can wipe the floor with me and Oli put together."



Martin (left) and Herbert

Not that Herbert and Martin are guitar slouches, as evidenced by their playing on *Overcome*. "It's pretty musically intense," Herbert says about the record. "For the song 'Undone,' I was up until four in the morning the day before we recorded it, just practicing the opening riff and perfecting all the little nuances in the picking pattern. I'm not trying to be elitist or anything, but fuck, man, you gotta know your shit."

> **"I spent a year on one solo."**
> —*Oli Herbert*

AXOLOGY

- **GUITARS** (HERBERT) Ibanez Xiphos; (MARTIN) Washburn Idol
- **AMPS** (BOTH) Peavey 5150
- **EFFECTS** (BOTH) Maxon OD-9 Overdrive
- **STRINGS** (BOTH) D'Addario EXL145 (.012–.054)

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STAIND

THE BRIGHT STUFF

[By KORY GROW Photo by ANGELA BOATWRIGHT]

FOR STAIND'S LAST tour, guitarist Mike Mushok wanted to throw fans a curveball. So he borrowed a guitar that once belonged to Dimebag Darrell, and in the middle of the set the hard-rock band played Pantera's seething anthem "This Love." Mushok followed this—as Darrell used to—with a ripping rendition of Eddie Van Halen's "Eruption," a song that he had learned as a youth while taking private lessons from shred maestro Tony MacAlpine.

"I think anyone that came to a Staind show would not expect to see me playing 'Eruption,' " Mushok says with a laugh. "It's fun to throw that in and take everybody by surprise."

This was one of two things that inspired the guitarist to include traditional solos for the first time on the group's sixth album, *The Illusion of Progress* (Flip-Atlantic). The other was a conscious decision to expand the band's musical vocabulary to contradict what Mushok calls "this perception that we're a dark, morose, gloomy type of band."

Additionally, the guitarist laid down his trademark baritone guitar and played in standard tuning down a half step, something that also served to brighten the band's sound. Both Mushok and frontman Aaron Lewis played a selection of vintage axes on the album. "Aaron buys vintage guitars on eBay all the time," Mushok says. "I just play whatever I have lying around."



In the end, the band achieved its goal: From the crisp acoustics on lead single "Believe" to the dense, textured blues of "Pardon Me," Staind sound less dour, though their signature sound is still intact.

"Some of my favorite Staind tracks are songs that are different for us," Mushok says. "I like them *because* they're different from the rest of our music. They might never become singles, and people who don't buy our records will probably never hear them. But those songs make me love what we're doing." ❐

INTRODUCING



ZO2

ALBUM *Ain't It Beautiful* (Riker Hill Records)

THE SOUND Soundgarden-influenced hard rock

HISTORY ZO2 features ex-members of the Trans-Siberian Orchestra and Blue Man Group, and the band is currently starring in the comedy series *Z Rock* on IFC. If history and hype are any indicators, the Brooklyn-based trio is poised for great success. Brothers Paulie (vocals, guitar) and David Z (vocals, bass guitar) and drummer Joey Cassata give it a rocking shot on ZO2's sophomore release, *Ain't It Beautiful*.

TALKBOX "This television comedy is definitely the best way to tell our story," Paulie Z says of his new show. "The audience gets to see and hear us perform, and being a rock band is what we are about first and foremost."



[ISM]

ALBUM *Urgency* (STM Records)

THE SOUND Modern alternative rock with electro leanings

HISTORY New York four-piece [ism] delight in melancholia on their latest album, *Urgency*, the follow-up to the band's 2006 debut, *Monkey Underneath*. [ism]'s sound, which lead singer Andre Mistier describes as "music for the party at the end of the world," is a hypnotic, industrial-flavored mix, which acts as a vehicle for Mistier's seeming indictment of the entire world.

TALKBOX "[He's] a craftsman of the guitar," Mistier says of guitarist Gerard Toriello. "He has a great feel for taking an idea for a guitar line and making it go much further than it has before."

IAN GITTLER ([ISM])

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MATTHEW TUCK & MICHAEL PAGET
OF BULLET FOR MY VALENTINE

THEY'VE TAKEN METAL BY STORM AND GOT TO JAM ONSTAGE WITH METALLICA. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS... [*Photo by* **NEIL ZLOZOWER**]

You both play Flying Vs, especially Jacksons and ESPs. I also read that you are having signature models created. What can you tell me about them?

—Alberto Jimenez

MATTHEW TUCK The signature model is done, and I have the guitar on the road with me now. The body is a Jackson RR1T Rhoads model, but I've added the EMG-81 and -85 pickup combo, removed the tone pot and added Sperzel tuners and a custom fretboard inlay. I haven't gone too weird on the technical details; I just tried to make it a little more road-friendly and personal. Our guitars will be in production by the end of the year.

MICHAEL PAGET Mine is an ESP Flying V with some custom graphics and my signature on the headstock. I've been using them for the past six months, and they're great.

* * * * *

A lot of your songs include technically proficient twin-guitar lines. Generally speaking, who comes up with them, and how do you piece all of these riffs together?

—Kyle

TUCK For the majority of the stuff, I come up with the main part of the riff, then Padge and I just work on the harmony to go with it. It's nothing too complicated. Sometimes the harmony line can be a bit more technical and the fretting can be more difficult, so I let Padge deal with that because I have to sing and play at the same time. The less I have to deal with the better.

* * * * *

I saw the live video for "Hearts Burst into Fire" and was surprised by how many hot, young ladies were at your show! What do you think brings the girls out to your gigs?

—Professor Q

TUCK [*laughs*] I really don't know. Most of our shows are a good 50/50 split between boys and girls. I think maybe girls these days aren't afraid of getting into the harder side of music, which is cool. Throughout the Eighties and Nineties, it was definitely a male-dominated genre. But now for some reason all the chicks are digging the rock scene—which is good for a young, male rock group. [*laughs*]

PAGET I think it's also the way we're marketed as sort of a crossover band or whatever. The result is that a good portion of our audience is young girls. Which is good...but weird.



Paget (left) and Tuck

"For Metallica to invite us onstage to jam was mind blowing."

—Matthew Tuck

* * * * *

What's the hardest thing about being in a touring band from the U.K. trying to break into the U.S?

—Bob

PAGET It's such a big place that you've just gotta keep coming over until you crack it.

TUCK We've been [*in the U.S.*] seven or eight times over the past four years, and only now have we really started to crack it. We're playing really great venues, and the album is doing really well and getting lots of airplay on the radio, but there's still a lot of work to be done.

* * * * *

Matt, the vocals on *Scream Aim Fire* are great. I heard that you had to scream less because of problems with your tonsils. Is that true?

—Tim Reynolds

TUCK Yeah, I had big problems with my throat. I kept on getting tonsillitis, which made me feel like shit constantly and led to us cancelling shows. So I took it upon myself to have them removed. The recovery period for that is a long time. It was eight weeks before I could even attempt to sing. And even then, nothing was coming out. I had to go through really intense vocal coaching. We got the album done, but I'm not 100 percent happy with vocals because I was working at 60 or 70 percent of my capability. I know I can do a lot better, but the album definitely captures a moment in time.

Your sound is inspired by classic metal, but I'm wondering if you're influenced by any musicians outside the metal genre that might surprise people?

—Ryan Miller

PAGET I'm full-on into the blues, like Stevie Ray Vaughan, Jimi Hendrix, ZZ Top and stuff like that.

TUCK As far as my guitar playing influences, there's nothing really surprising. I've always been into the same players—guys like Dime and Zakk Wylde. But when it comes to songwriting, I'm really into classic guys like Bruce Springsteen and Bob Seger—stuff I used to hate when I was a kid. But when I started writing songs, I started to appreciate just how brilliant those guys were.

* * * * *

You come from Wales. What's the metal scene like out there?

—Mick Sinclair

TUCK At the moment I'm not sure. I haven't been home in a while, and when we visit we don't tend to go out much. But when we were growing up there, the scene was very healthy. There were jam nights in town every Thursday, and all the bands around the country would come and play. I'm sure it's still pretty healthy, because it was completely saturated when we were growing up.

* * * * *

You've shared the stage with tons of legends, like Metallica and Iron Maiden. What's your most memorable live performance and why?

—Clark Desoto

PAGET Estonia with Metallica. It was amazing.

TUCK We opened for them in front of 100,000 people. It was just us and them—such an incredible experience. We got to meet the crew and the band. After we did our set, we were chilling in our dressing room when their manager came in and said, "Metallica want to know if you want to jam with them." We were like, "Fuck yeah!" So we got up and rocked out with Metallica in front of 100,000 people. It was *beyond* an experience. I still have to pinch myself. You can't top that. I'm such a Metallica freak. For them to even know who we were and to be invited to open for them is amazing, but for them to invite us onstage to jam was mind blowing. ❐

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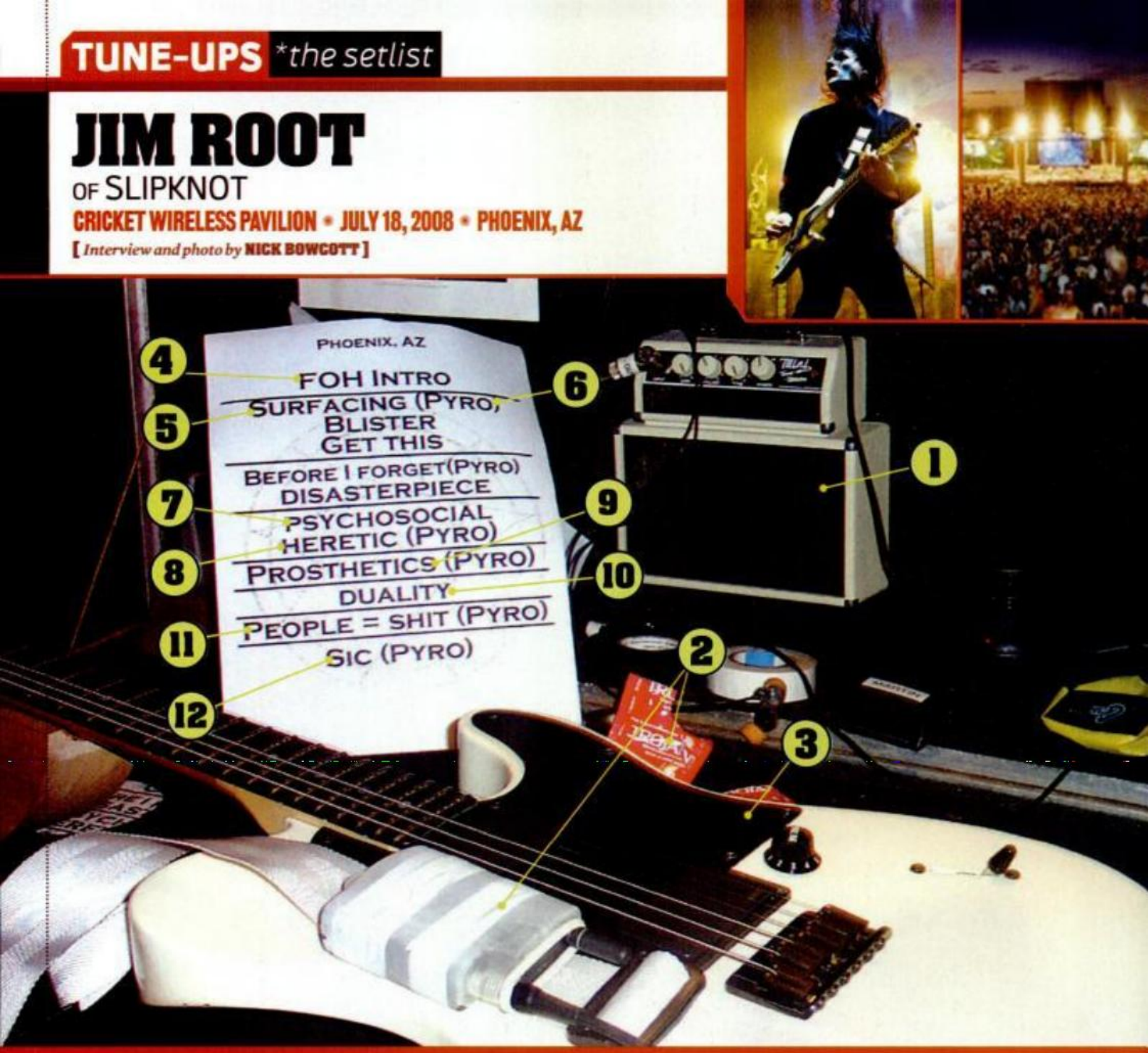
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JIM ROOT

OF SLIPKNOT

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[*Interview and photo by* **NICK BOWCOTT**]



1. FENDER MINI BASSMAN AMP "This is here so my guitar tech, Martin [*Connors*], can hear the guitars while he's tuning and setting them up. It's also there so I can sit in front of his workbox, plug in and annoy everyone within earshot."

2. WIRELESS PACK (INSIDE CONDOM) & CONDOM WRAPPER "This is the best way to keep water out of electronics and babies out of your house. Use nonlubricated for the former and lubricated for the latter. Putting a condom on my wireless pack protects it from water, which tends to get everywhere when we're onstage."

3. FENDER SIGNATURE JIM ROOT TELECASTER "I'm very proud of my signature model Fenders. It's an honor that I don't take lightly, and they've turned out even better than I had hoped. It was difficult to get everything I wanted in the guitar and keep it affordable, but Fender did it. The most important thing is that, if necessary, I can buy one from any shop, set it up with my string gauges and tuning, and take it right to the stage."

4. "FOH INTRO" "FOH means 'Front of House.' It's the mix position—that's where Dave, our soundman, sits. For the Mayhem tour we made a mix of different sections and parts from each previous record for our intro music."

5. "SURFACING" "We used to end with this song, so it made sense to put it at the front of the set this time around. It adds some shock value for the audience."

6. "PYRO" "This means that the back-line crew need to watch their asses during these songs. Once the pyro moves downstage, then *we* have to watch it."

7. "PSYCHOSOCIAL" "I love soloing, and I like playing any song where I get to do it, like 'Psychosocial.' It's important to me to be a well-rounded player, and soloing is a part of that. It also gives me a chance to express myself in my own way, and I like to experiment, even when we play live."

8. "HERETIC" "I always enjoy playing 'Heretic' because we get to say '666' really loud through a huge P.A. system."

9. "PROSTHETICS" "I look forward to playing this one too, because I like the creepy vibe that comes from the tempo, the timbre of Corey's [*Taylor*] vocals and the content of the lyrics. It drones. Corey is an amazing lyricist."

10. "DUALITY" "It's our feel-good hit—a melodic walk through a park—filled with soaring choruses and stomping breakdowns. It's a good one to play live. We're not a 'sing-along' band, but when we play this song, I can hear people singing it back to us."

11. "PEOPLE = SHIT" "This one should be retired, in my opinion. I like the song musically, but I'm not sure I believe that people equal shit. Some people do, and as a species we have countless problems. But I suppose that as long as there are people, there always will be problems. This is a question that could go on and on. It's like discussing politics or religion."

12. "SIC" "We used to open with this one. It's like a punch in the face and makes a good way to grab people's attention. It's also good here in the set, since it leaves the audience wanting more."

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Tim McTague (left) and James Smith

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DEFENDERS OF THE FAITH

BY ALAN DI PERNA | PHOTOGRAPHS BY SARAH STURGES



WITH *LOST IN THE SOUND OF SEPARATION*, FLORIDA'S UNDEROATH CONTINUE TO FLY THE FLAG OF METALCORE AND CHRISTIANITY PROUDLY.

THE TYPICAL UNDEROATH SONG is like a roller-coaster ride, according to guitarist Tim McTague. "You have your crawl to the top—that's the intro," he explains. "Then you shoot down, and it hits you hard. And from there you have all these lulls and peaks. Every roller coaster has its 'money shot'—a spin, or flip or twirl that it's known for. I look at songs the same way. Every song needs its 'moment.' The whole song should be great, of course. But it's gotta have that one part—whether it's a choir part, a chant or whatever—that makes people say, 'Oh yeah, *that* song!' "

Underoath's new album, *Lost in the Sound of Separation* (Tooth & Nail), is like one 43-minute-long roller-coaster ride: a vertiginous plunge through obsessively layered cacophony, complete with chaotic and sudden shifts of direction. McTague and co-guitarist James Smith flail valiantly in the midst of the metalcore mayhem. Smith's chunky chording follows drummer Aaron Gillespie's schizophrenic subdivisions with deadly precision, while McTague weaves atmospheric, single-note melody lines around the jagged changes. His leads lend an almost prog-rock flavor to the proceedings at times: a silver thread coursing through the roiling sound. Meanwhile, up on top, Gillespie's heavily Auto-Tuned, pop-punk–inflected vocal melodies plays against Spencer Chamberlain's enraged, metalcore-puke vocals like a robot battling a monster in the climactic scene of some Fifties Japanese sci-fi film.

The melodicism present in both McTague's playing and Gillespie's singing is a departure from metalcore's stringent stylistic codes. But *Lost in the Sound of Separation* ventures even further afield than that: it actually contains some slow songs. "Too Bright to See Too Loud to Hear" veers close to ballad territory, and "Desolate Earth :: The End Is Here" closes the album on a somber, meditative instrumental note that is rarely, if ever, heard in metalcore.

But then the men of Underoath answer to a higher authority. All six are devoted practicing Christians. But while their faith is integral to their music, they don't seem to be the kind of Christians who want to legislate lifestyle choices through their art. The extreme sounds they generate certainly don't sound like church music. And, unless you're aware of their spiritual orientation, you may miss the apocalyptic themes that run through *Lost in the Sound of Separation*.

"Underoath have never been about reaching out only to the Christian community," Smith says. "We try to reach out to people who don't know what we're about—people who have no idea what a Christian hardcore band is. That's always been our audience."

Both Smith and McTague tell similar stories of being raised in Christian homes and coming to a serious commitment to both faith and music more or less simultaneously in adolescence. McTague began playing in church groups and was ultimately attracted to the camaraderie of the hardcore and underground metal scenes. Smith went through the standard Nirvana, punk and ska phases before finding his calling in the Christian hardcore sound of bands like Living Sacrifice and Embodiment.

"I've been playing hardcore and heavy rock music ever since," he says. "The metal influence made hardcore more challenging to play than punk because of the faster rhythms, double picking and all of that. But at the same time, it wasn't too far off from punk rock. There were still simple, meaty chords and all that stuff that gives it the power."

The members of Underoath have undergone a lot of life changes since their 2006 Gold-certified breakthrough album, *Define the Great Line*. "Four of us are married now," McTague says. "We have wives and homes; we're all adults. Musically our horizons have broadened a lot. I've started embracing underground folk artists like Iron & Wine, Sufjan Stevens and Diane Cluck. It's kind of made me dislike traditional metal more than I ever did, but I love playing heavy, aggressive music. I want people's brains to explode when they listen to what we do. I want it to be like you're driving 90 miles an hour. I love that feeling, but I don't like metal. I don't care for that style of guitar playing."

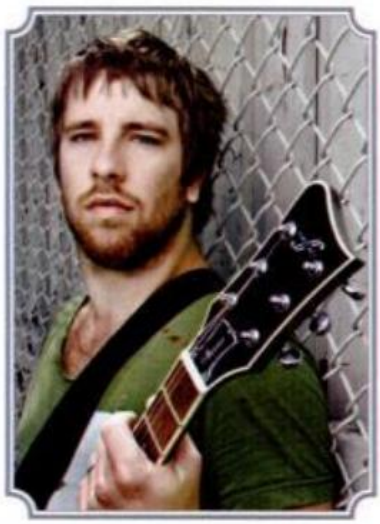
For that matter, McTague doesn't play solos. "I never had guitar heroes when I was growing up," he explains. "Now I really like Omar [*Rodriguez-Lopez*] from the Mars Volta, [*Radio-*

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head's] Jonny Greenwood and Tom DeLonge during his stint in Blink-182—dudes who don't necessarily do solo-based stuff but whose writing I respect. I really admire how all those guys construct their music."

Lost in the Sound of Separation reunited Underoath with the production team that helped them make *Define the Great Line*: Adam Dutkiewicz (Killswitch Engage) and Matt Goldman (Copeland, the Chariot). "Adam is really strict on guitars," McTague says. "He's super calculated. He likes to edit a lot of the bands he produces. He does a lot of cut-and-paste and shuffling around, and he really likes things 'to the grid' [*i.e., quantized strictly to the beat*]. But we made a rule that he's not allowed to cut and paste anything. We let him know that we're not gonna rely on the computer to play our songs for us. So a lot of the breakdowns and feedback stuff on the album are us playing those parts in the [*studio*] room in front of the speaker cabinets—really getting that live sound. And we blended that with parts where we're standing in the control room playing the tightest we can. So it was a really cool hybrid of Adam's push for perfection and our push for vibe and girth to the sound."

Much of the album's guitar sound derives from Smith's mid-Nineties Gibson Les Paul Classic. McTague, for



his part, plays a variety of Gibson SGs. "I keep breaking them," he sighs. Both guitarists have a Seymour Duncan JB pickup mounted in the bridge position of their respective instruments. The neck pickups have been ripped out, along with all electronics, save for a single volume knob.

McTague's main amp for the album was a Marshall JCM800, while Smith played through a "Plexi" and other older Marshalls. In all cases, they used Smith's vintage reissue Ibanez Tube Screamer to crank distortion into the amp's front end.

"I WANT PEOPLE'S BRAINS TO EXPLODE WHEN THEY LISTEN TO WHAT WE DO."
—TIM McTAGUE

McTague also employed his Matchless Clubman 35 Reverb head for some of the cleaner, semidistorted tones. Various Fender Vibroluxes and Bassmen came into play as well.

McTague makes extensive use of delay units to obtain a very ambient texture on his single-note lead lines. He's a true delay connoisseur—maniac, some might say—and mainly relies on two analog Electro-Harmonix Memory Man units. "I like to play with the delay time to get all these spacey dips and switch-ups," he says. "And the Memory Man works really well for that." A Boss digital delay pedal was used for longer delay times and what McTague describes as a "more sterile" quality. And the song "Too Bright to See Too Loud to Hear" features an old tape-based Echoplex delay. "If you listen closely to the end of each phrase, there's a weird jump in the delay and frequency," McTague notes. "For that, we stuck our fingers in the tape gears to stop it from delaying and then let it go. It's a super subtle effect, but if you listen closely, you'll hear it."

At the end of the day, however, every twist of the dial is meant to serve a higher purpose. "Our focus isn't, 'Let's write the sickest record we can,'" McTague explains. "We want to change people's lives, because if there's nothing really life changing about it, then it's not worth doing. We know we're not the Beatles or Metallica, and that our music isn't going to last forever. But if we can leave people with a life-altering experience that will last at least the length of their lives, that's something well worth doing."



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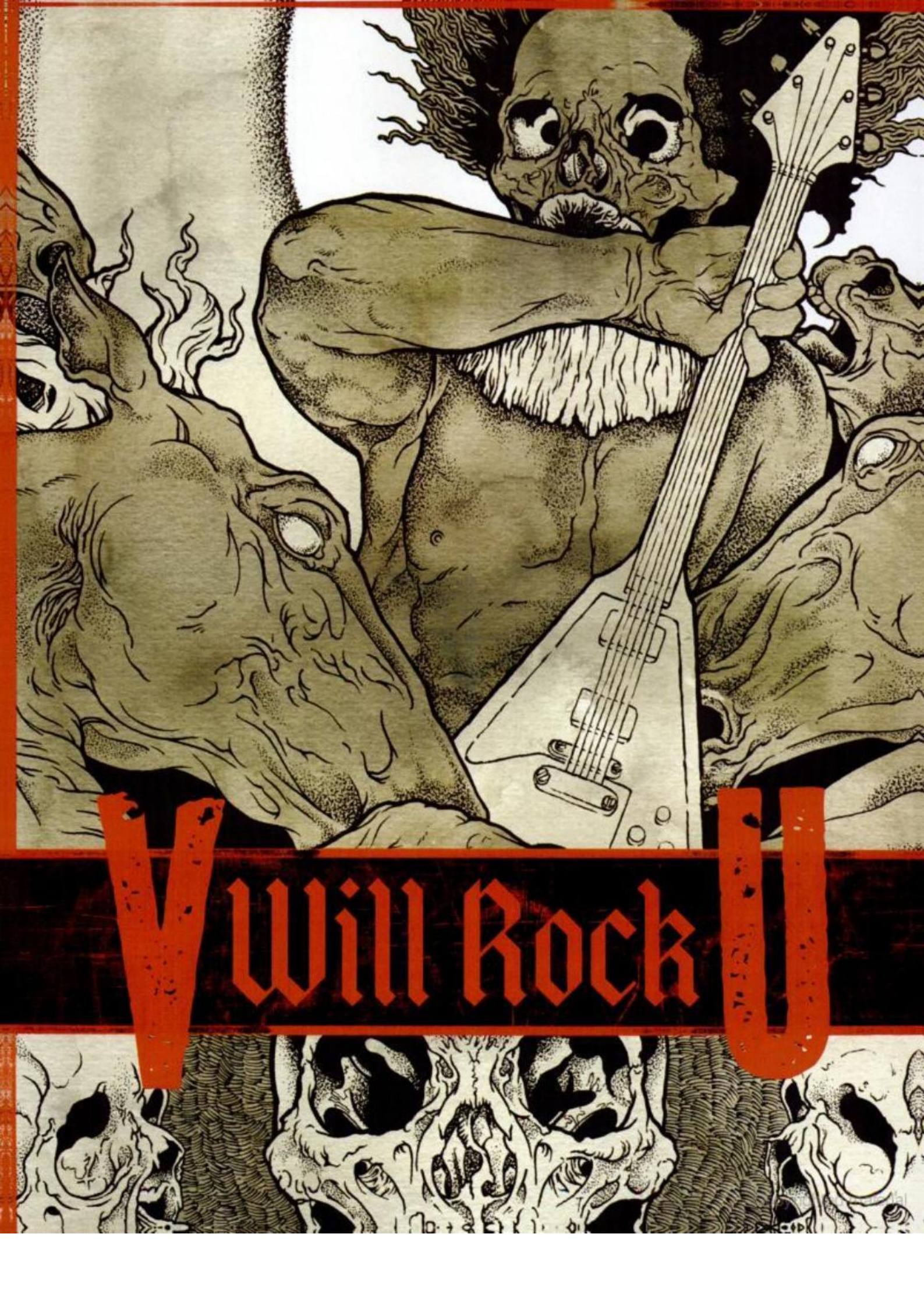
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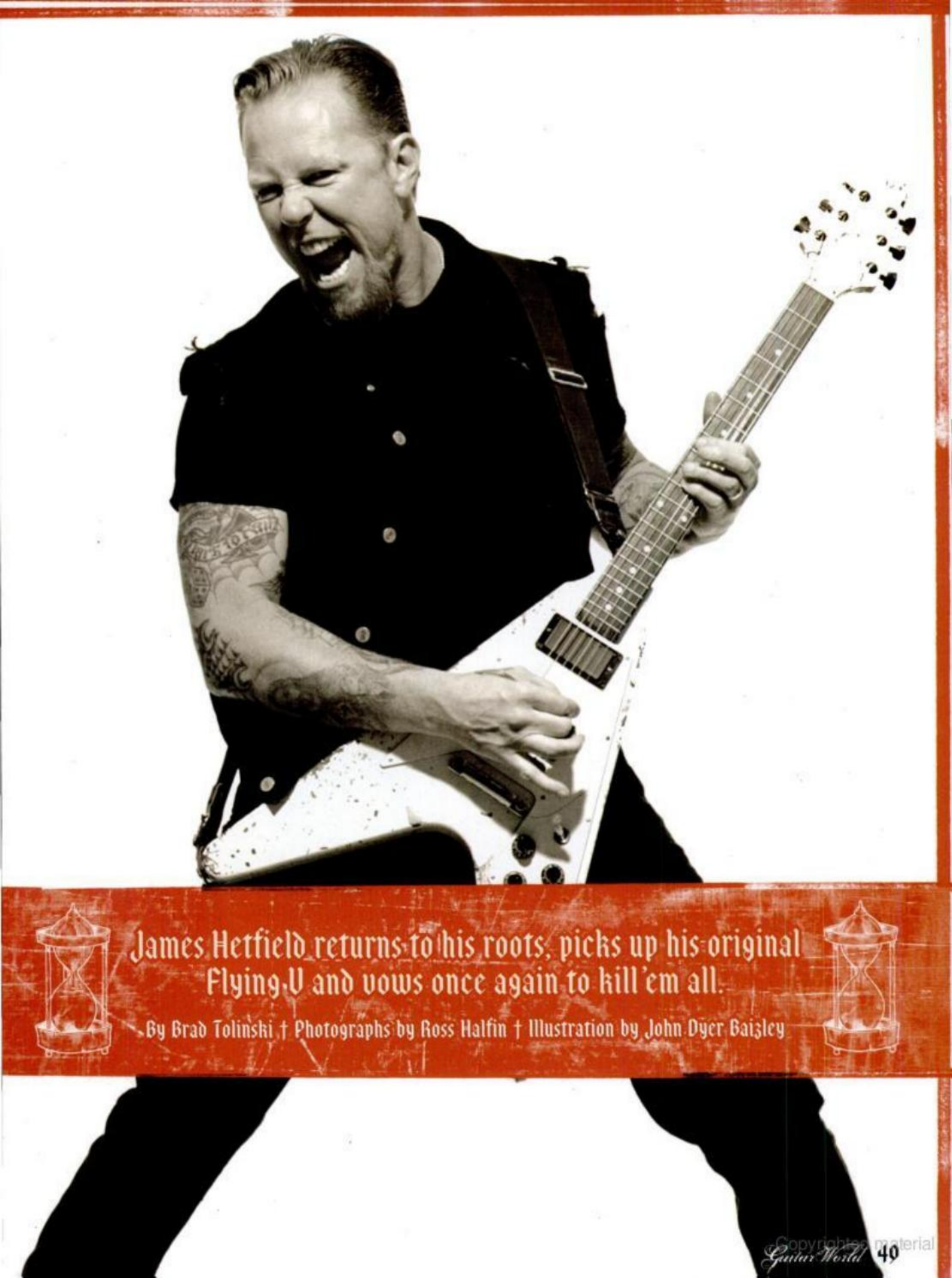
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We will Rock U



James Hetfield returns to his roots, picks up his original Flying V and vows once again to kill 'em all.

By Brad Tolinski † Photographs by Ross Halfin † Illustration by John Dyer Baizley

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WITH HIS BLACK WORK SHIRT, black jeans and big, black motorcycle boots, James Hetfield looks a little like a garage mechanic working the graveyard shift at a funeral home. His thoughts, like his outfit, are dark.

"The theme of our new album is that we're all gonna die sometime," he says with a cruel little chuckle. "Just like the poles of a magnet, some people are drawn to death and others are repulsed by it, but we all have to deal with it. Lyrically, it started as a bit of a tribute to [*Alice in Chains singer*] Layne Staley and all those who've martyred themselves in the name of rock and roll. But it grew and evolved from there."

Given the morbid nature of Metallica's ninth studio album, *Death Magnetic*, it is ironic that the recording represents something of a musical resurrection. While the 10-song recording does not slavishly imitate the group's late-Eighties triumphs like *Master of Puppets* or *...And Justice for All* as rumored, it is not afraid to hark back to those glory days. Jammed with adventurous song structures, devilishly complex instrumental breaks, whiplash tempos and numerous guitar solos, *Death Magnetic* is the aggressive, old-school thrash epic longtime Metallica fans have been dying for. It is, in Hetfield's words, "more alive and has more lift" than anything the band has done in a long time.

The Het is many things, but he's no pussy. He's the Fonz of metal—one of those rare dudes that radiates an imperturbable, unflappable "cool." But over the past few years, even Metallica's singer and master rhythm guitarist has wrestled with his share of uncertainty.

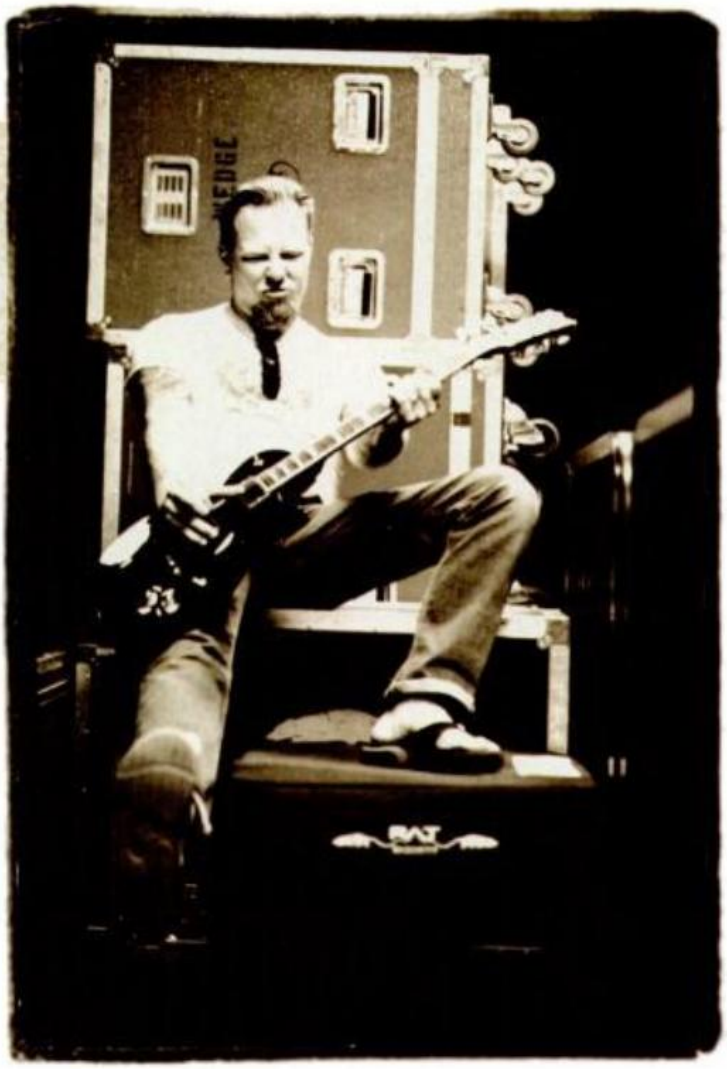
"Yeah," Hetfield says, "The road gets cloudy. Life gets cloudy. The whole ban on guitar solos on our last album, was kind of a..."

Falling short of calling it a "mistake," it is clear that James has some misgivings about his band's previous studio effort, *St. Anger*. Featuring repetitious, grungy drop-C riffs and a surprising absence of shredding from the band's virtuoso lead guitarist, Kirk Hammett, the controversial 2003 release was Metallica's least successful studio outing.

"I wasn't a big fan of not having any solos on the album," Hetfield says. "Being a singer, there are very few songs I listen to just for the solos, but the solo *is* the voice for a little while. And not having that element on *St. Anger* was somewhat—I don't want to say 'boring'—but it made the album pretty one-dimensional. Either the singing was on or the riff was on. Or that *snare* sound was on," he says laughing, referring to the distinctive tuning of drummer Lars Ulrich's kit, which became the signature sound of the album.

At the same time, the frontman defends the validity and sound of the work, which he feels directly reflected his state of mind following his much-reported stint in rehab. "We tore Metallica down to a bare-bones skeleton, and it was not unlike what I went through in my personal life. During that period I was breaking down and rebuilding. *St. Anger* is exactly what it had to be and needed to be. With our new album, we're back into our earlier mode, where the songs are more of a ride. It's a lot more fluid."

Helping the band get back on track are superstar producer Rick Rubin, (noted for his productions for Johnny Cash, Red Hot Chili Peppers, Slipknot and Slayer, among numerous others) and bassist Robert Trujillo, who took over bass duties for the group in 2003 (longtime bassist Jason Newsted quit Metallica in early 2001 to pursue other projects). The result, Hetfield explains, is a work of new "power, excitement and clarity."



As for his fabled rhythm playing, it's never been harder, faster or more precise. Warming up to the topic, James, who is often said to have the best right hand in metal, says, "I'd much rather talk about guitar playing. I hate it when people ask me about my lyrics. I always feel like telling them to just go and read them," he says with a laugh.

So with that, we begin our conversation that encompasses life, death and James' "eternal quest" to get the world's greatest guitar sound.

GUITAR WORLD How would you describe this record?

JAMES HETFIELD I guess I would say that it's a look backward—taking the

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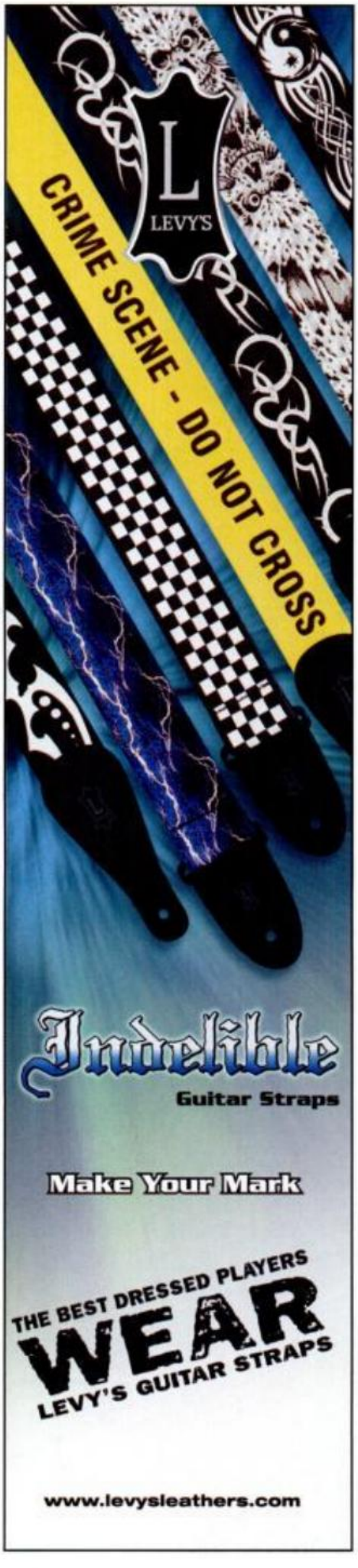
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essence of our earlier style and playing it with our current skills. It's impossible to completely regain your innocence or virginity. When we recorded our first albums, we had no regard for authority or for the way things were supposed to be. We'd walk into a studio and we'd play what we knew and that was that. Some of the engineers would complain and say things like, "You can't hear the vocal," or "You can't hear the guitar...what's that sound?" And we'd say, "That's us! Record it, please." [*laughs*] We tried to capture that attitude again. It's one of the reasons we chose Rick Rubin to produce the album. He's good at capturing the essence of the artists he works with.

GW Rick is great at taking a classic artist like Johnny Cash and helping them recapture what made them great in the first place.

HETFIELD Yeah, presenting them again and giving them another chance to speak. Especially Johnny Cash. Johnny was totally screwed by his record company and kind of disappeared. It's like, "Come on, Johnny Cash *is* America. This has to rise to the top again, somehow. Gotta fly the flag!"

GW The new album references the past, but it has its own character.

HETFIELD I'd like to think every one of the albums has its own unique and distinct sound. Some might be harder to listen to. Listening to *St. Anger* is somewhat of a chore for me. [*laughs*] It's cool because it's raw and in your face, but it has just one dimension. You know, "This is anger, and here it is."

GW How important is the guitar sound to achieving that character?

HETFIELD Very important. I'm on this eternal quest to get the best guitar sound in the world, but my vision of what is "the best" changes every time I go into the studio. Sometimes my goal is to make my guitar jump out, and sometimes I want it to lay back. It all depends on what we're trying to achieve with the album. But getting the right sound is essential. I want to feel what I'm playing. When I finally arrive at that sound, the songs get written and played.

GW So how did this album begin?

HETFIELD It began by reviewing lots of music we had written on the *St. Anger* tour. We usually play a little bit before each show just to loosen up. Invariably, someone will have a riff and we'll start recording and jamming. The beginning of this record was sitting down and listening to all of those sessions.

What was interesting is that the music would be very different depending on who got to the warm-up room first. Different pairings would create completely different ideas and grooves.

GW So the writing usually starts with an instrumental riff?

HETFIELD A guitar or drum riff always starts the song. That's the seed the songs rise from.

GW Each song on the new album features multiple riffs and as many as three solo sections. Did you ever worry about going over the top?

HETFIELD Well, we usually fall victim to ourselves in that respect. We always think there's not enough or there's got to be more, and most of the songs on this album are pretty long. However, we're not too concerned. We're pretty sure radio, be it satellite or whatever, will play them.

> "There's nothing cooler than when people use one of my ideas to discover themselves."

The one thing I struggle with these days is quality control. In the early days we only had to write between eight and 10 songs per record, so if a riff wasn't good we just threw it away. But that started to change when we were writing *Load* and *ReLoad*. If a riff wasn't working, instead of throwing it out we'd explore it and try to take it as far as we could to see if there was anything there. We'd end up recording 20-something songs, which was especially challenging because I had to write lyrics for all of them.

On *St. Anger*, the process was even longer; we went through two writing cycles. On this one, there were 16 *full* CDs of ideas with 30 to 40 ID markers on them. We'd name each riff. Here's the "Fargo" riff. Here's "Casper." Here's whatever.

GW Where would the names of the riffs come from?

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HETFIELD It would get pretty abstract. For example we called one "Jim Bag" because the riff reminded me of a punching bag, but it also had a [*guitarist*] Jim Martin–Faith No More feel. So you shove these words together and you name the riff. And you'd *remember* what riff it is.

GW On the first few records, Metallica were inventing a new form of metal that evolved into what we now call "thrash." It was a very internal process. Then in the Nineties, you allowed more outside influences to affect your look and sound. *Death Magnetic* seems like a return to your original impulses.

HETFIELD Maybe. You'll probably get a different answer from each person in the band. Lyrically, I write what I feel. It's as simple as that. I'm not looking around saying, "Hey, this type of lyric is more popular these days."

But there is no question that we pay attention to the outside world when the bar has been raised sonically. One of the reasons we wanted Rick Rubin to work with us is because we liked the sound of his production on the Slipknot and System of a Down albums. Rick and our engineer, Greg Fidelman, brought our sound to a new level. There's power, there's excitement. It feels alive, but you can hear everything. I really believe that we've always been our hardest critics. Our attitude has always been, It better be good, or else we're not gonna put it out. But there have been times when we probably felt less like that.

GW I know you're a singer, but your rhythm guitar playing had a huge impact on a couple of generations of guitar players. How do you think your guitar playing has changed since, say, *...And Justice for All*?

HETFIELD I haven't really thought about it. I would say I'm probably a little more precise. It's a little more important to me that the riff is clear. Back then I would just layer parts four times and make it wide. Now I'm more concerned about how sounds work. I'm a little more willing to put up with a sound that's not completely great on its own but fits well within a song.

GW You're considered to be one of fastest and most precise rhythm players in rock history.

HETFIELD [*laughs*] It's not hard for me to play fast. It's just not. And I love that. It might take a little while to warm up to certain songs, but the fast down picking—the really fast double picking in the riffs, especially when I pick up the beat—is just fun.

GW Are your guitars set up a certain way to make it easier for you?

HETFIELD I never really pay much attention to that aspect of it. Most of my guitars have been instruments that look cool. I'm not picky. I never think, Oh, this neck isn't made of ebony, or, These strings don't feel correct. It doesn't matter too much. Now, though, I'm paying a little more attention to what strings I'm using because they help me stay in tune. But I just like playing fast riffs. It's as simple as that. In fact, it comes so easy to me that maybe there was a time, like while we were writing the "Black Album" or *Load*, that I needed a different kind of challenge. But now it just feels good to go to that place.

A lot of it has to do with playing my old guitars again. I'm actually using the white V and the old Explorers that I played on the first few albums. I'm also plugging into the Mesa/Boogie Mark II C+ that we used on all the early albums.

> "I wasn't a big fan of not having any solos on the last album."

GW What made you crack open your old guitar cases and plug in your old amps?

HETFIELD When we begin recording, we always start by trying out lots of new amps and guitars. I've often asked myself, Why do we do this? The answer is usually, Because I want to and I can. [*laughs*]

I always think I can make my sound better. So you get every amp company in the world coming in with their latest product, including prototypes of things that haven't even been built yet, and at first it's like going to guitar heaven. But then I start plugging everything in, and by the time I whittle it down, I'm back with my Eighties Mesa/Boogie "crunch berries."

GW But what got you back into using your white V?

HETFIELD That amp with that guitar is magic. No other explanation. It's not the beefiest or fattest sound, but the mids just come alive.

GW How many tracks did you use for rhythm guitars?

HETFIELD We'd have three or four amps going at the same time. We'd just morph between the tracks to see what sound felt best for the song.



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We used an Ampeg for some things, and I'm still using my Mesa/Boogie TriAxis preamp, but the C+ usually ended up taking over the left side [*of the stereo spectrum*], which is my side.

GW It's not surprising that you still gravitate toward your early gear. Those are the instruments that you really know. There is no way something new and unexplored is going to compete with that kind of relationship. When was the last time you got a new piece of gear and said, "I'm gonna spend a week and just work with it to find out what it can do"? You spent years with your V and your Boogie.

HETFIELD That's really true. And those early circumstances were powerful, too. I can remember when we first discovered Mesa/Boogie, back in the Eighties. We heard about this amp company right in Pomona, near where we live. When we first plugged in, we said, "Oh, this is awesome. This is amazing. But it's how much? Oh my God!" We couldn't afford it back then. But when we finally got our hands on those amps in '83 or '84, around the time of *Ride the Lightning*, we spent weeks tweaking and working, adding pedals, adding this and that, just like you described.

GW And the white V—it's not a Gibson V, right?

HETFIELD No, it's a Japanese knockoff. It's actually the third guitar I ever owned. My first guitar was a swap-meet thing that I paid five bucks for and painted about 12 different times. I put Eddie Van Halen stripes on and all that stuff, like every kid did. And the second guitar I had was, like, a '69 SG that some kid sold me in high school for $200. I traded it for a PA because I wanted to be the singer, because everyone was looking for a singer back then. And then the next guitar I bought was this V.

Somebody sold it to me as a Gibson V, and as a dumb kid I had no idea. Eventually it dawned on me: Oh, it has a bolt-on neck. It can't be. *Hmmm*, why does it say "Made in Japan" on it? [*laughs*] But I didn't care. I didn't have a care in the world. It's a white V! It's Michael Schenker, it's Scorpions. That's was metal: black pants, white V, go! I couldn't care less that it was not a real Gibson.

GW It created your signature sound. I'm always fascinated with stories of people finding these basic tools and making them work to create something amazing. I think most great music comes from that. It's not about having every tool. It's about working with what you have.

HETFIELD It's the struggle. From struggles come great gifts. Even though you don't know they're gifts at the time. Later on they become that. ESP makes me amazing things—anything I want, but I still use *that* guitar. It's a shitty Elektra copy of a Gibson V from the late Seventies, maybe, early Eighties. And yet, here I am, holding it on the cover of *Guitar World*!

GW That's because it is *your* guitar.

HETFIELD I know what you mean. Well, the thing is, it's very strange, but I'm just discovering that. Somebody recently approached me and said, "We're putting a coffee table book together. Bring some of your most signature guitars out."

It started thinking about it. I actually have my own new signature guitar made by ESP, but what do people know me from? Which instruments spawned my best riffs? So we pulled out the first Explorers ESP made for me—the "So Fucking What" guitar, the "Eet Fuck" guitar, the "More Beer" guitar—and I just started playing them. It sounds cliché, but I put on these old shoes and they just fit.

I thought, This is why I play this guitar. I'm searching so hard to have my signature stuff, and it's back there! Turn around, dude—you have it! I'm grateful to have my eyes opened.

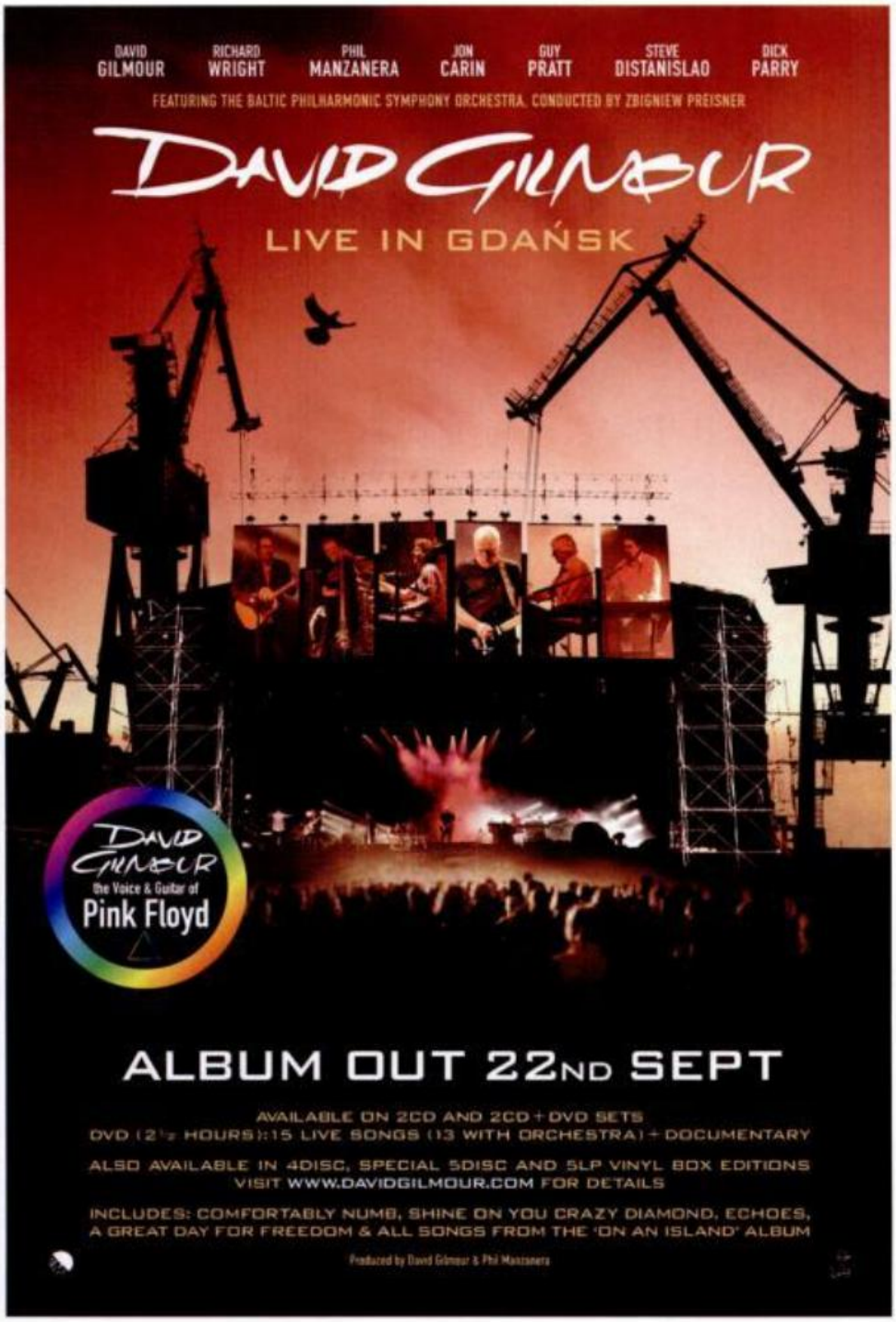
GW It's an interesting parallel. You've done the same thing with your music. You started in a place, and then you explored all these different areas, and now you've gone full circle.

HETFIELD But you don't know until you leave. You don't see home until you're gone. That's how it feels. And it's a great feeling to come back home.

GW Your rhythm playing on this album is tight, but it's less stiff and more "groovy" than on your early records. You've almost become the Keith Richards of thrash. Are you more relaxed and less self-conscious in the studio than you were in the early days?

HETFIELD Oh, I'm still insecure. For sure! I'm always saying, "It's not tight enough." People think I'm nuts. It's something that absolutely haunts me. After we recorded "Hit the Lights," which appeared on the *Metal Massacre* compilation—the one where Metallica is spelled with two *T*s [*laughs*]—this guy heard the song and told me, "Oh, the rhythms aren't very tight, are they?" Man. That was it! That started my lifelong quest. That was the Holy Grail for me—being tight. Back in the early days, we were all competitive. *Very* competitive. We'd always say, "They're faster...but they're not as *tight*." That's where we got our satisfaction.

GW If I'm not mistaken, most of the new album is in standard tuning. That's a big change



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from *St. Anger*, which was in drop C.

HETFIELD Yeah, it's all A-440, except two songs that are in drop D. That was one of Rick Rubin's things. That's probably the biggest thing he contributed to this album. He'd always say, "I want you to play in 440. Let's hear what it sounds like." And he found there was some tonal quality, not in just the music but in the voice, too, that he really liked. There was something in the struggle of me singing in higher keys that he felt was unique.

I wasn't very excited about it, because it was difficult for me. There might be some people whose voices don't change after 27 years, but I would think it's rare. So that was a little bit of a hurdle for me. But I was willing to go for it, and it really did work pretty well, especially in the faster songs. And playing faster in 440 is quite a bit easier.

GW Much of the current thinking is, I want to sound heavy, so I'm gonna drop my tuning. But that can also just as easily turn the music into sludge.

HETFIELD I discovered that our sound was more alive, and felt younger, because it's in A-440. It's got a lift to it. Sonically, everyone was able to find his space in the mix a little better, and we sound fuller.

None of this is to take away from playing in drop tunings. When you're sitting in your room and you drop down, and you're the only guy playing, it's amazing. I'm the bass player and the guitar player! It's like, who needs a bass player! But when you incorporate that into a band, it'll work for a couple of songs, but a whole album filled with that can sound pretty flat.

GW Even though you've gone back to using some of the original tools, your sound has changed. Your sound is a little less brittle.

HETFIELD Obviously, in the earlier days, my sound was scooped. We made a smiley face on the EQ, and that's it. During the time of the "Black Album" we learned more about using the guitar's midrange—adding more mids, getting a little more what I call "bark." The "bark" is found in the low mids, where your guitar is very percussive and hopefully marries up with the drums and makes everything sound even punchier. It's an element that has become pretty important to me.

GW How involved are you in the mixing or the engineering processes?

HETFIELD During the recording process, we'll all work and get the sounds we like as individuals. I'll say, "Here's the sound that makes me play well." Then, the engineer's job is to make all our sounds live together properly. Sometimes there's give and take, but *my* guitar is pretty important. [*laughs*]

GW Are you happy with the sounds?

HETFIELD I'm very happy with them. And I'm pretty surprised at how we got them, too. We went a lot drier and used a lot less gain. When I chug, you feel the compression suck on the cabinet. Add the razory top provided by the V and the C+—the combination works really well together.

In the early days I played all the rhythm guitars and Kirk played the lead. Then things changed on *Load* and *ReLoad*; Kirk did a lot of rhythms. On this album we returned to the way we originally recorded. All the rhythm parts are me.

GW What did you learn from the "Black Album" on?

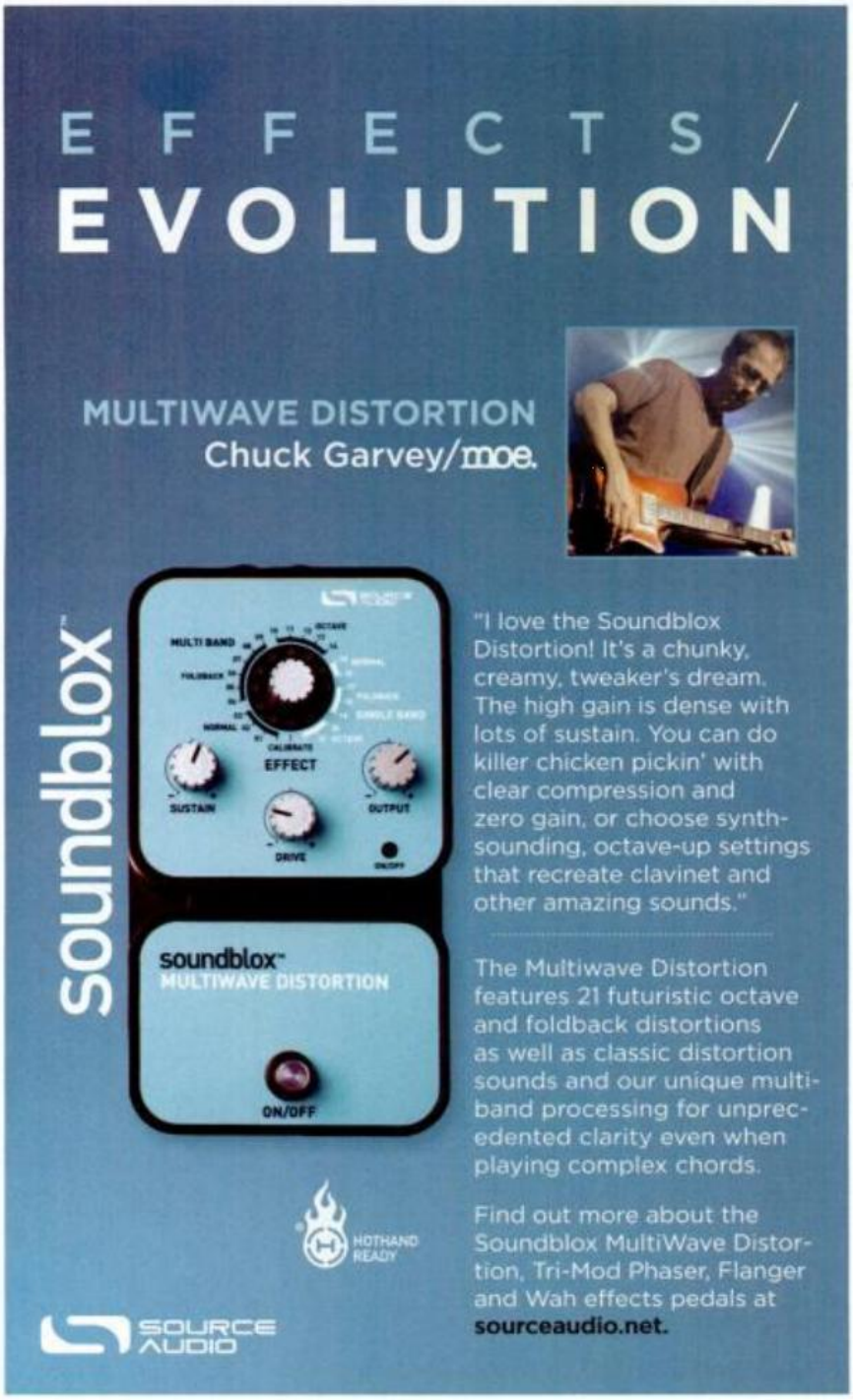
HETFIELD On the "Black Album" we learned how to add muscle to our sound. On *Load* and *ReLoad*, I learned that when you write too many songs, your focus gets watery; it gets diluted. I hate that part of us. We know how to take an okay song and make it good. But the question lately has been, Do we have the discipline to dismiss an average song and say it's not on the record? Do we know when something is not good enough?

We used to have that discipline early on. And I attribute that to having blinders on—that fuckin' attitude that says, "Fuck that, it's not heavy enough to put on the album." In the Nineties we tried to embrace everything, and [*producer*] Bob Rock was good at helping us do that. Each time we did, we opened our eyes a little more, but the discipline kind of went away. We became craftsmen instead of destructors. So from *Load* and *ReLoad*, what I learned is that I can't spread it out over 40 songs. I just can't. I'd rather have eight powerful songs than 14 so-so songs.

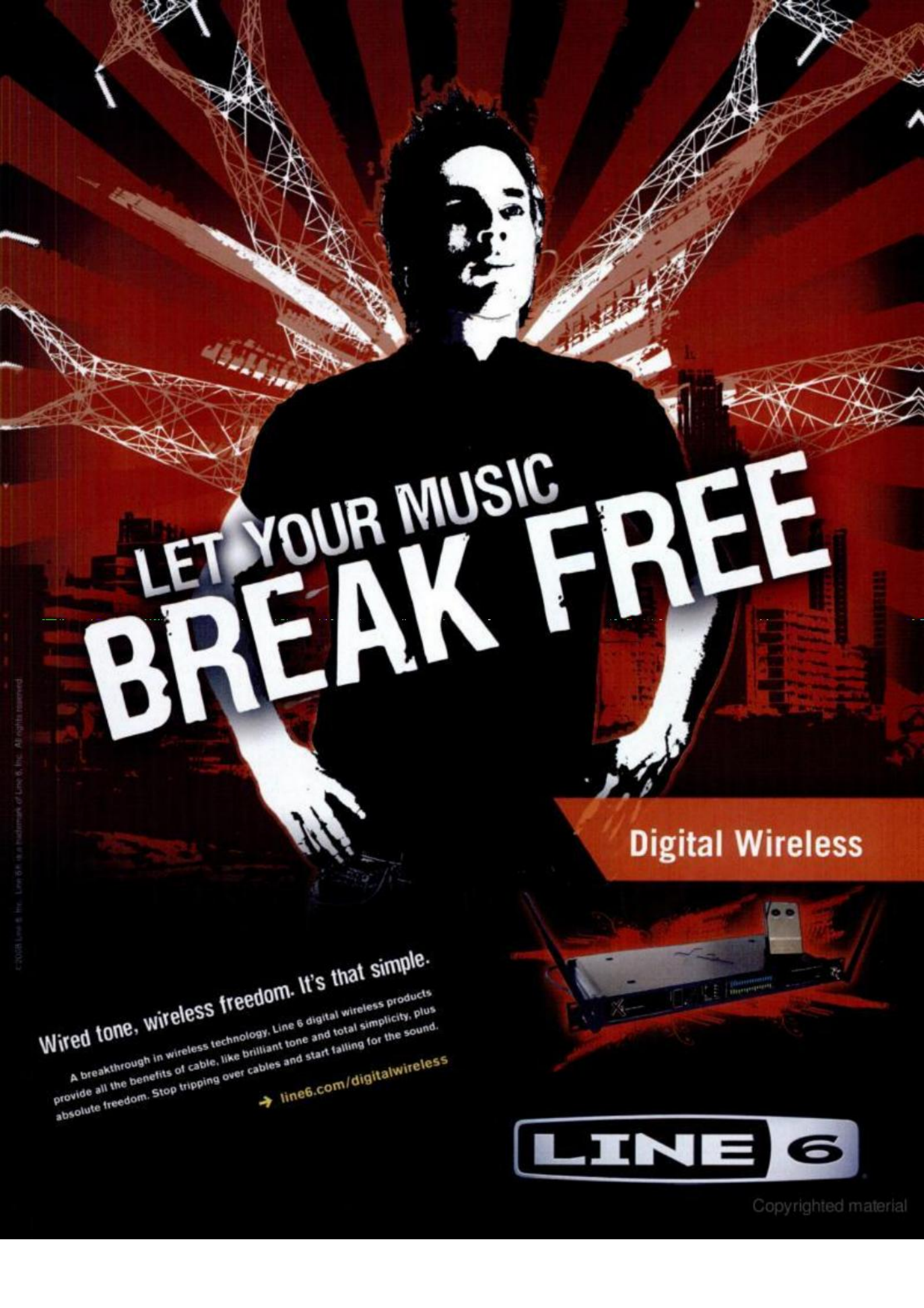
GW That's almost been the crime of the CD. The reason why a lot of those classic rock albums kick ass so much is because there's eight tight songs, not 13 loose ones.

HETFIELD Lars and I battle constantly about that. I'd rather have eight that are going to get people *hard*, and he'll go, "Let's play 'em all." I don't want fluff. I don't want extra stuff. I don't want bonus tracks. I don't want, "You gotta give 'em more." Fuck that. I want to give them *good*. And if it's good, they're gonna want more. It's as simple as that. That frustrates me a lot. And he and I go back and forth on that.

GW You've talked a bit about Diamond Head and the music that inspired you when you were first starting out, but is there somebody that you've listened to in the past 10 years, whether it's a new or old artist, that you appreciate on a



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guitar-playing level?

HETFIELD [*Long pause*] There are certain guys who obviously inspired me to play guitar. I loved certain bands. Ted Nugent and Aerosmith had some riffs, but it was more the Judas Priests and the AC/DCs that got to me because the rhythm guitar was such an important part of their sound. I'd listen to somebody like Malcolm Young and think, This dude's driving the train right now. And that would be exciting. These days, there's been such an amazing resurgence in guitar talent—and not just guitar but drums, keyboards, singing... It's unbelievable.

GW Yeah, that Pro Tools guy is pretty good!

HETFIELD [*laughs*] Yeah. Mr. Tools? Yeah, he's one helluva a producer! I hear what you're saying, but I think there's more to it. I think there are guys sitting in their bedrooms trying to imitate stuff that has been Pro Tooled to death, and they're playing it naturally. Pro Tools is creating new monsters. It's amazing how some of these guitar players are. It reminds me a lot of, say, when the Eighties happened and all of these amazing virtuoso guitar players like Yngwie Malmsteen were emerging, and there were plenty of bands that had amazing rhythm sections.

GW Are you talking about bands like Bullet for My Valentine and Avenged Sevenfold? Their arrangements are so big and complex that they are almost writing heavy metal symphonies.

HETFIELD Right, right. You can probably put DragonForce in there. Bands that have two unbelievable guitar players and they're playing all their parts perfectly in concert. And the drummer is keeping right up with them. There are drummers around these days that blow me away. And some of the stuff is very orchestral. It's very dramatic and epic sounding. So a lot of that stuff is pretty inspiring.

And then you get the bands that are really sideways—Meshuggah or Loincloth. They make me wonder, How in the fuck can you remember this song? How can you? It's unbelievable. With some of this stuff, it's almost too much and hard to listen to at times, but I'm just stunned. It's a pretty exciting time.

GW It's cool that you still keep up with a lot of the new bands. I like many of the bands you just mentioned, but in many cases the singers are the weakest links. You've got 'em whipped on that level.

HETFIELD Think so? Well, we're still looking for a singer. [*laughs*] If one walks in, we're still looking. I'm just filling in for now. But then you have the other side of that where you've got some bands that can really sing and you hear them all on the radio. They've got these singers that are singing, basically, this poppy melody. They're trying to sing it gruff, and they've got the heavy guitars, but it's pop. It's fuckin' pop. And it's driving me nuts. I'm so sick of it. That's why I'm really gravitating to more of the stuff on Hard Attack, the real heavy station [*on Sirius Satellite Radio*]. Even though a lot of singers are hard to take, I'd rather hear something that's alive. Something someone put some thought into.

GW The production on *Death Magnetic* sounds pretty organic.

HETFIELD I'm not saying that things were not fixed, by any means. There's a lot of that going on. But the key to that is to not lose the feel. A lot of times it's the push and pull between Lars and me that's either good or not. That's a lot of it—the magic of the feel.

GW But you don't feel any push and pull on some of the modern metal records.

HETFIELD Well, for some bands it's "robot" all the way. But you know what? I love hearing that for a little while. I like to get blown away by the fuckin' metal robot. [*Makes machine-gun drum sounds*] You know, stuff that is just hammering you.

When you're in your car rivaling some guy next to you, and he's got his rap [*makes hip-hop bass sounds*] rattling his tuner car apart, and you've got the '52 Oldsmobile and you're firing machine-gun drums at him, it's pretty cool to be able to rival that with some good sonics.

GW At the top of the interview you said you'd rather talk about the music, but your lyrics are pretty hard-hitting on *Death Magnetic*. What were you going for?

HETFIELD I really wanted to focus on the cryptic-ness of the Metallica lyrics. I wanted them to be somewhat anonymous but powerful. If you're in that frame of mind, you'll plug into it. I'll put two powerful words put together, and sometime I won't know what they mean, but I'll apply them to my life somehow. The thing I don't like is when songwriters are blatant and they say things like, "I wrote this song about this." I like to put intense ideas together and let them morph into people's lives and souls. The hope is that it can apply to other people's fucked-up-ness. There's nothing cooler than when people use one of my ideas to discover themselves. It's their own therapy, in a way.

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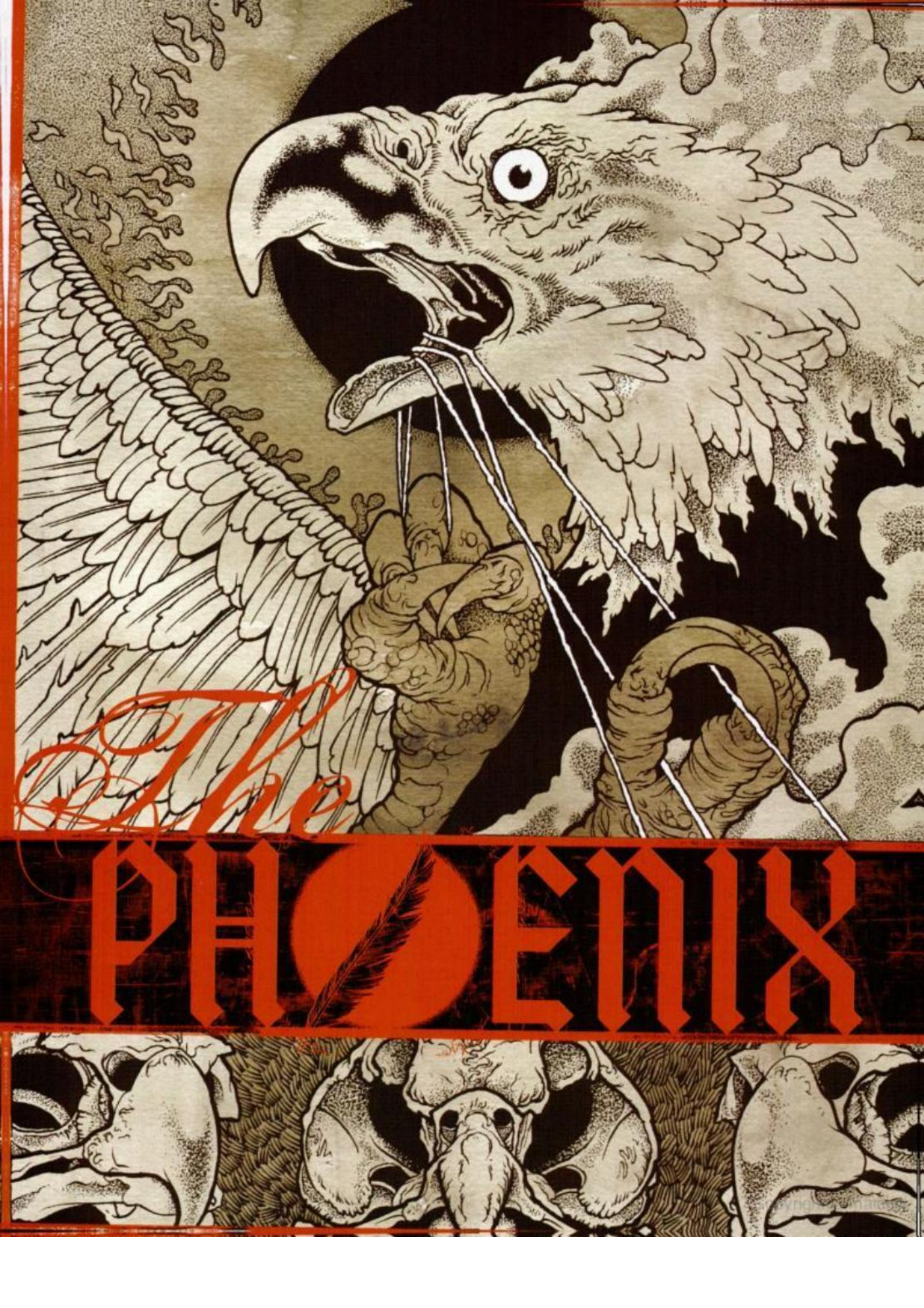
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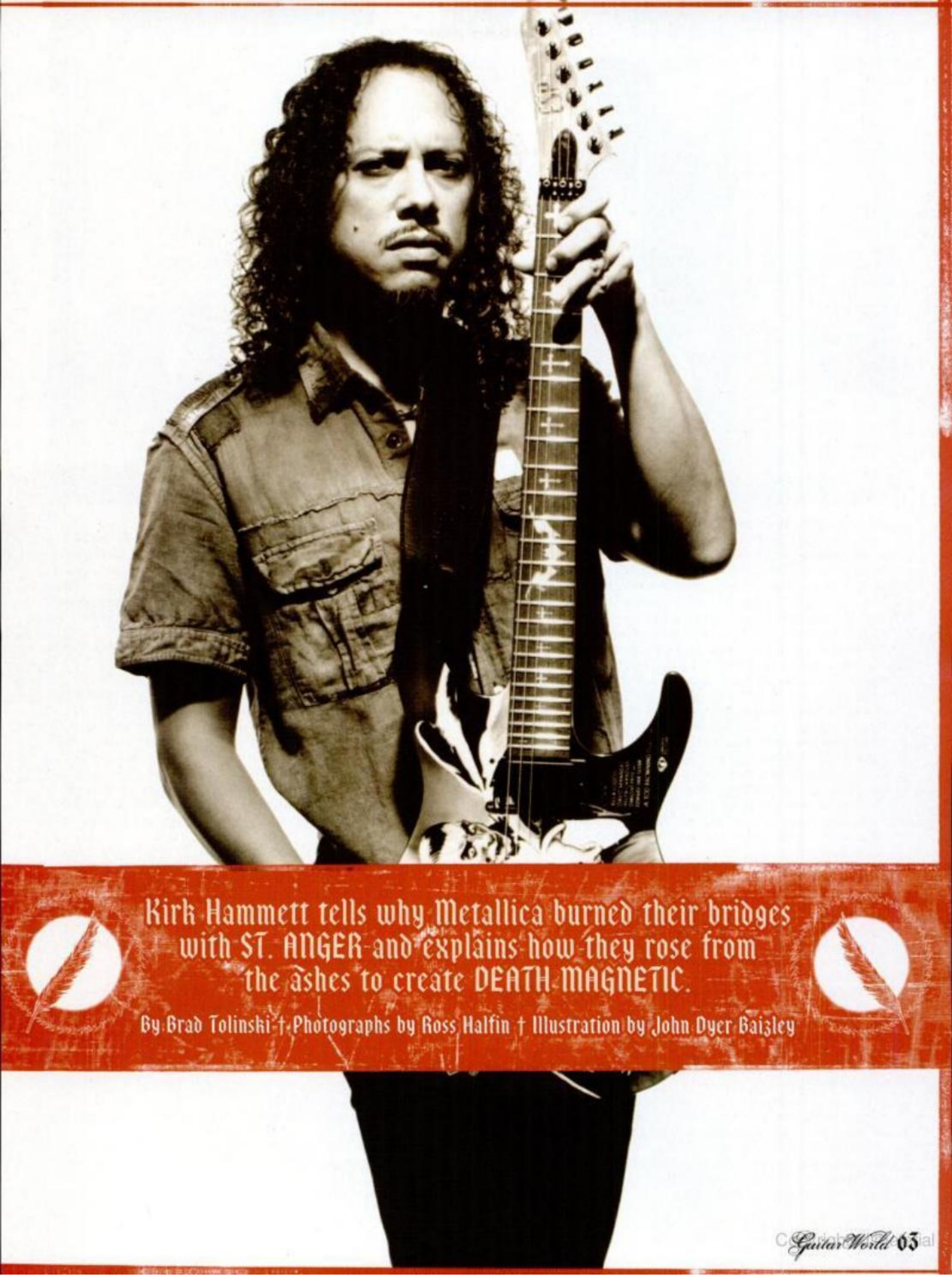
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Kirk Hammett tells why Metallica burned their bridges with ST. ANGER and explains how they rose from the ashes to create DEATH MAGNETIC.

By Brad Tolinski † Photographs by Ross Halfin † Illustration by John Dyer Baizley



KIRK HAMMETT IS WIRED *AND* TIRED. It's evening in Los Angeles, and in approximately one hour, Metallica will hit the stage of the Wiltern Theater to raise money for the Silverlake Conservatory of Music, a nonprofit music school for low-income students. While Hammett is psyched to be playing for this great cause, there is no denying that, at the moment, he's draggin' ass.

"I tried to sleep in this morning, but I couldn't because I'm on baby time," he explains. "I have a one-and-a-half-year-old, and my wife's giving birth to another baby in about six weeks. I've been getting up at 6:30 in the morning, so this is already getting late for me.

"I'll have to reset my rock and roll clock if I'm going to have any chance of making it through the next tour," he adds, laughing.

Hitting the reset button has become a theme for Hammett and his band over the past year. After spending much of the decade redefining their sound, Metallica have gone full circle and returned to the crunching, thrash-metal style that established them as the world's greatest hard rock band in the Eighties. While it's tempting to attribute this dramatic about-face to their superstar producer Rick Rubin, Kirk explains that the band did much of the heavy lifting on their new album, *Death Magnetic*, themselves.

"Rick was important because he planted the creative seeds, but he left the lion's share of the execution to us," Hammett explains. "It was a great relationship, because he gave us guidance but left our core intact. For example, if there were anything he thought was substandard, or just wrong for us, he would just tell us to write something else; he wouldn't try to tell us how. There was a lot of mutual respect."

When asked why, after 20-plus years in the business, Metallica didn't just produce the record themselves, Hammett laughs and shakes his head. "We need an outsider, or else a lot of creative decisions would become stalemates and we'd never get anything done," he says, referring to band's notoriously turbulent relationship. "We need a tiebreaker. Maybe if there were a fifth person in the band it could work, but at this point we're not about to get a keyboard player."

One thing the band could apparently agree on was to give Hammett plenty of room to rip. Considering that he was all but forbidden to play solos on the group's previous studio effort, *St. Anger*, it's both a shock and a relief to hear him cut loose on *Death Magnetic*. As frontman James Hetfield explains in the accompanying interview, putting one of the greatest soloists in rock history on a short leash probably wasn't a good idea. To Metallica's credit, they've more than made up for the error by allowing Hammett to play fast, loud and long throughout *Death Magnetic*. In fact, one could argue that Kirk practically owns the album.

The mellow surfer-dude yin to James's tough-guy yang, Hammett takes this vindication in stride. In the following interview, he talks with modest pride about his new lease on *Death* and how goddamn good it feels to be "face melters" once again.

GUITAR WORLD How would you describe *Death Magnetic*?

KIRK HAMMETT I would say it sits somewhere in between *...And Justice for All* and the "Black Album." It has an aggressive, technical side, like *Justice*, but there's also a lot of melody, like the "Black Album." We wrote the album with every intention of it being just a kick in the face, and I think we pulled it off. We've been working on it for long enough—close the three years. At one point we had 24 songs, and we had to tear it down to 14, and it has even fewer now, but I think it's everything that we wanted to hear.

GW Was there a lot of discussion about how the band wanted the album to sound, or did the sound unfold naturally?

HAMMETT I remember we had a meeting with Rick Rubin back in 2005, and we had already written some music, and we played it for him. We talked about what he wanted to hear from Metallica and what his ideal Metallica album would be like. He also planted the seed in our heads that it would be okay for us to reference our past. So during the entire creative process we allowed ourselves just to be ourselves.

It was actually very exciting to be able to look back at the formulas that worked for us in the past and gather new inspiration from them. We gave ourselves permission to take the best aspects of our past and combine them with the best aspects of what we are now to create something totally different.

GW You should be allowed to plagiarize yourself. Everybody else has stolen from Metallica.

HAMMETT Yeah. [*laughs*] Well, we spent a long time trying to distance ourselves from our early music to prove to ourselves that we're more than just that. And that's pretty much what the Nineties were. We were just exploring our own potential creatively and figuring out what we were capable of and what we could get away with. We've passed that. And now we just wanna go out there and be the world's heaviest band again.

GW Are you conscious of how much your sound has permeated metal?

HAMMETT Yeah, it's interesting. I'll put on satellite radio and hear something and think, Hey, we did that in 1987! Who is this band? It's flattering, and it's fun for us. I don't think we see that as a negative thing at all. I only say that because you can imagine how an artist might think they're being ripped off. I see it as a tribute.

GW It might be beyond that. They probably grew up listening to Metallica, and to them, that's just the way metal should be played.

HAMMETT Yeah, our sound is part of the lexicon. The *metal* lexicon!

GW How would you say you've changed as a guitarist from, say, *... And Justice for All*?

HAMMETT Well, I went through a whole blues period in the Nineties and that had some influence on *Load* and *ReLoad*. Then I started listening to a lot of jazz—stuff like Kenny Burrell, Tal Farlow, Grant Green and Wes Montgomery—guys who were just monsters on the guitar. It was a great education,

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because I discovered where all of my rock heroes got a lot of their licks. Jeff Beck, Clapton, Hendrix, Stevie Ray Vaughan and Jimmy Page all took ideas from those players and turned them into the vocabulary of their generation.

I drew it all in, and it changed my style totally. However, a couple years ago I started feeling like I was going too deep. I'm back to being primarily a metal guitarist, but some of the blues and jazz ideas have changed me in important ways. My improvisation skills have really improved—I flow a lot better; I'm putting a lot more faith in my abilities to be spontaneous—whereas in the past I would compose my solos. Ninety percent of the time my solos on past albums were composed, where now, I would say, it's maybe 40 percent.

I've been pushing myself to the limit in the studio—right to the very edge of the abyss. And I took my playing into areas I've never been before. I'm currently relearning the songs for our upcoming tour, and I'm scratching my head going, "What did I do there?" I can't remember what I did, and I can't figure it out. I might need the transcribers at *Guitar World* to help me! [*laughs*]

GW One of your thrash metal contemporaries, Alex Skolnick of Testament, has recorded a couple of straight-up jazz albums as the Alex Skolnick Trio. Have you heard them?

HAMMETT Love them. I love his work. What Alex is doing by putting heavy metal songs in a jazz context is completely refreshing. His take on [*the Kiss classic*] "Detroit Rock City" [*from 2002's* Goodbye to Romance: Standards for a New Generation] blew me away; that song has never sounded better to me. And when you think about, the old jazz standards were the pop music of their time. So Alex has updated the notion of what a standard is, and it's opened up all the current music to interpretation. The idea of playing Kiss or the Scorpions in the style of Dave Brubeck is great and quite radical. There are tons of people at Julliard who are playing [*Thelonious Monk's jazz standard*] "Straight No Chaser" for probably the 50 millionth time, so it's about time somebody tried something new.

GW I was playing your ESP Mummy guitar, and I noticed that your action is quite high. You definitely have some fight in your guitar.

HAMMETT The fight brings out more emotion. If a guitar is too easy for me to play, it makes me too laid back. I like to battle with my guitar. My pick attack is hard, and when the action's too low and you have a hard attack, things just start buzzing all over the place.

GW When I was talking to James, I thought it was interesting that he returned not only to his classic sound but also to the instrument and amplifier that he used on a lot of Metallica's Eighties recordings. Your sound, however, is quite different from those albums—it's bigger and has less bite. Many of the solos have a really bold, singing quality.

HAMMETT I've added more midrange to my overall sound. I can still appreciate my original scooped sound, but I *need* to feel the ground shake when I hit a chord. It hasn't been any radical change in gear as much as it's been a change in EQ. For *Death Magnetic* I used what I always use, which is my standard touring rack, which is filled with some Boogie stuff and a Marshall that I've had forever. I also used the new Randall amp that I helped design, and Greg Fidelman, our engineer, turned James and me onto Ampeg heads.



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Ampeg made incredible guitar heads in the early Nineties and then stopped. And I don't know why. The one we used had a nice clean, warm sound, and it blended well with the other amps that were in the studio.

I'm a total vintage freak and would have liked to use more of my collectible amps, but we got the sound that worked for the sonic context, and I really didn't want to make it more complicated. The same goes for guitars. I used a few vintage guitars here and there. I think I used a '58 Paul and a '59 Tele on some clean stuff, but overall, almost everything is done on my ESP Mummy and the Caution guitar, which is the original "Skully" [*KH-2 Kirk Hammett signature*] guitar—the very first ESP guitar, from 1987.

GW When you do your solos, do you get input from the other guys?

HAMMETT Lars helps me, because when I'm doing solos, it's hard for me to be objective. I'm a soloing machine! On one song, I played over 100 solos. And when I play more than five or six solos, it's hard for me to be objective. So Lars helps me out, and he'll often tell me what's working and what isn't.

It's good, because what he's really doing is he's pushing me and inspiring me to go into directions that I wouldn't think of because I'm too in the moment. For the most part, I'm very much a team player. I like to hear what other people have to say, provided they're qualified.

GW What do you think that you learned from *St. Anger*?

HAMMETT I was shocked by how much people missed guitar solos and my playing on *St. Anger*. I just thought it would be water off their backs, and it wouldn't be that big of a difference. On tour, however, at least five people would ask me every single day why there weren't guitar solos on the album and if there were going to be guitar solos on the next album. To tell you the truth, I had no idea that people considered that aspect, or that ingredient, to be such a large part of our overall sound. I always saw myself more as icing on the cake. But goddamn it, man, those people really like that icing!

I've learned that there's a signature Metallica sound, and if we stray too far from that, our fans get impatient, or they just don't understand, or they miss the point. And I'm not saying that's a good thing or a bad thing; it's just something we have to contend with.

GW It's a sound they can't get from anyone else.

HAMMETT There is some truth there. In the Nineties, we probably spent too much time deconstructing that sound. We did it intentionally, but we oversimplified. Along with that oversimplification came whatever was influencing us at the moment. But I agree with you. You can't really get Metallica anywhere else but from us, and I think people got the impression that we were just holding back.

GW I can understand how any band could get bored with doing one thing. You have to be able to go someplace else creatively.

HAMMETT I wouldn't say we were bored as much as we were restless. We had put out four or five albums using, basically, the same sort of approach, and we were wondering what else we could do and what else we were capable of. We very consciously tried to stay away from certain elements of our sound—like heavy chugging on the E string. There's none of that on *Load*, because we felt we had exhausted it.

GW Were you afraid of becoming a caricature of yourself?

HAMMETT There are bands out there that put out the same album every time and just change the lyrics. We all know who those bands are, and we were very careful to not let that happen to us. In retrospect, we might have overreacted. But now we're ready to embrace our roots again, and we're having fun. These songs are really fun to play, and at the end of the day, that's the most important thing.

GW And who knows, if you hadn't taken those turns, people might have been bored with the band by now.

HAMMETT We wouldn't be as well regarded because we would have diluted our sound with a bunch of regurgitated crap. We've never been known to take the easy way out. [*laughs*] Never. It's just the way we are. It's the way we think.

GW It's interesting that you would be surprised that people would miss your soloing. You were, after all, the first person inducted by our readers into the *Guitar World* Hall of Fame. That was over Jimi Hendrix and Jimmy Page.

HAMMETT It's crazy. Guitar playing is both extremely easy for me and extremely difficult for me at the same time. Today, someone told me that they played guitar, but they "just couldn't get that soloing thing down." And I just said, "Bro, I've been playing for almost 30 years, and the guitar is still a mystery to me. I'm still searching and finding little things here and there."

It feels like an unraveling process. I'm unraveling the guitar, and I want to find the core of it, but it's so multi-layered that I'm not even close.

GW I think people maybe identify with your sound because of the struggle to some degree.

HAMMETT I don't have a clear answer to that question. I'm too close to it. One thing I've noticed over the years is that young players—I mean 10- and 12-year-olds—really like my gui-



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tar style. There's something in my guitar style that they totally can latch onto and learn quickly, and then go from there to your Yngwie Malmsteens or your Steve Vais or whatever. On the flipside, the more mature musicians hear my stuff and go, "Eh, whatever."

GW I think one of the hallmarks of your solos is that they are memorable, which is more difficult than just playing fast.

HAMMETT That's always been my thing. I love Michael Schenker because he plays the hookiest solos. I've always been attracted to players who are not necessarily melodic but very hooky. Ritchie Blackmore has a very hooky style, and he's not very melodic at all. A lot of times, the stuff he plays comes out of left field, but it's catchy, and there's an integrity to it that just kind of pulls at you.

From the very beginning, I've always put taste, phrasing, tone, melody and hookiness before speed and pure technicality. I've always played for the song, and I've always played to entertain people. And I've never purposely played anything to alienate people.

When you play a great lick that you haven't played before, it's amazing, because it feels like it's been handed down to you from the heavens. It flows through your fingers, onto the strings, to the pickups and out the amp, and suddenly you hear this great thing. You recognize it as the entire creative process. And sometimes that happens so quickly and so unexpectedly. It's as if there's a big crack in the ground and this big hairy paw hands you this heavy guitar riff. There are no preconceptions, no premeditations. I'm sure it happens to most dedicated musicians. It may not happen as often to the casual strummer, but if your heart is into it, it happens.

GW How do you account for this?

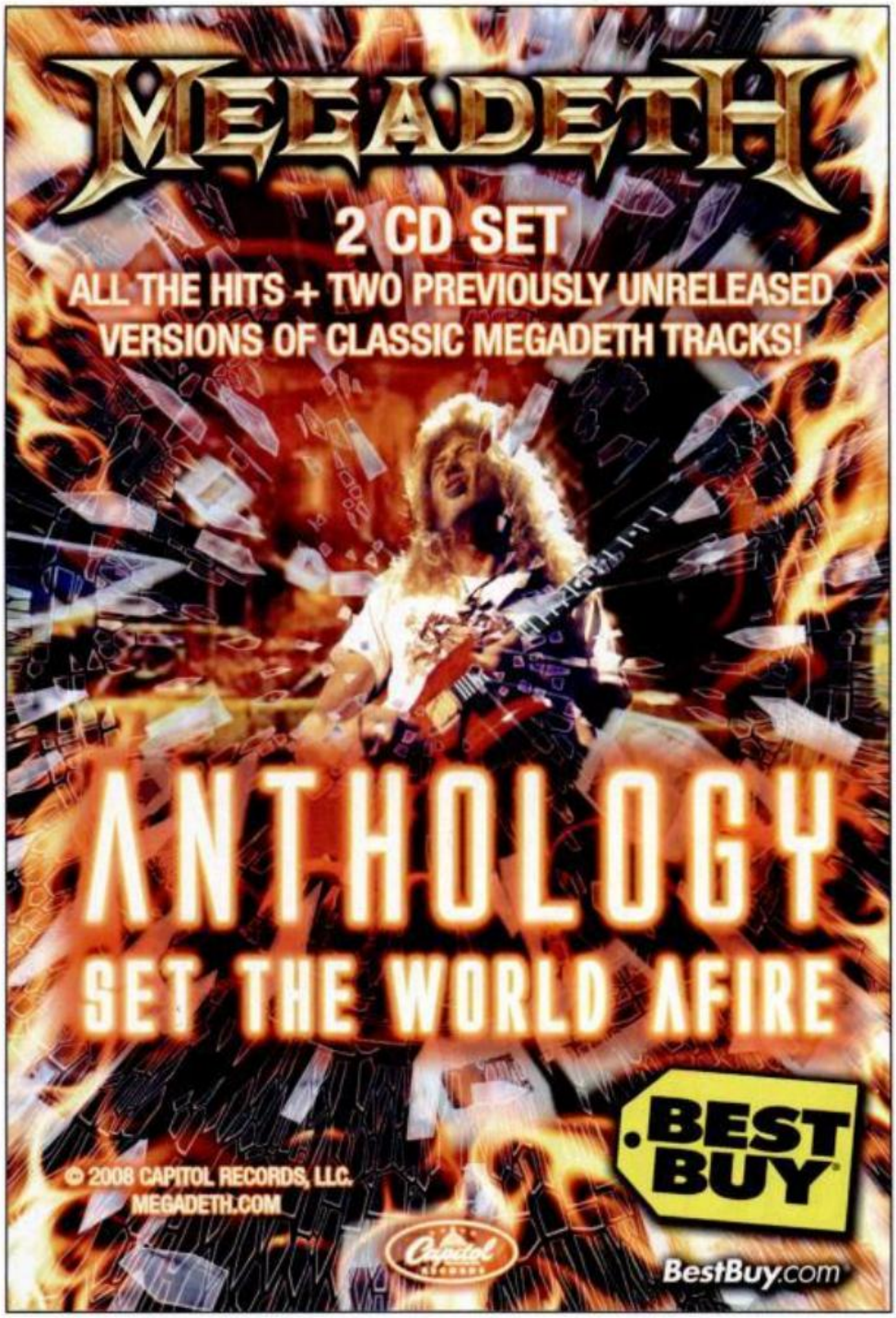
HAMMETT I'm way into the metaphysics of the subconscious and multidimensional thinking. I know that vibrations connect all of these things. And if you really want to get technical, I buy into the string theory of physics. The basic principle is that everything in the universe is made of these vibrating strings. [*For a complete explanation of string theory, including a nifty guitar analogy, see superstringtheory.com.*] It's nice to think that the cosmos is essentially a huge guitar and inspiration comes when I'm tuned into it.

GW Speaking of connections, it's well documented that Metallica went through some tough times regarding your relationship to one another during the making of *St. Anger*. Do you guys feel reconnected?

HAMMETT Totally. The communication is as good as it's ever been. Before *St. Anger*, and at certain times while we were making the album, our camaraderie fragmented to almost nothing. You can almost say that *St. Anger* was the struggle to get that camaraderie back, but now we have it again, and it's evident on all levels—on a performance level, on a personal level and on a creative level.

GW Sometimes you have to strip everything down to basics in order to build it back up again.

HAMMETT Or maybe burn it down. Metallica is like the phoenix rising from the ashes. We set everything on fire, and this is what has risen from it—*St. Anger* being the fire and *Death Magnetic* being the phoenix.



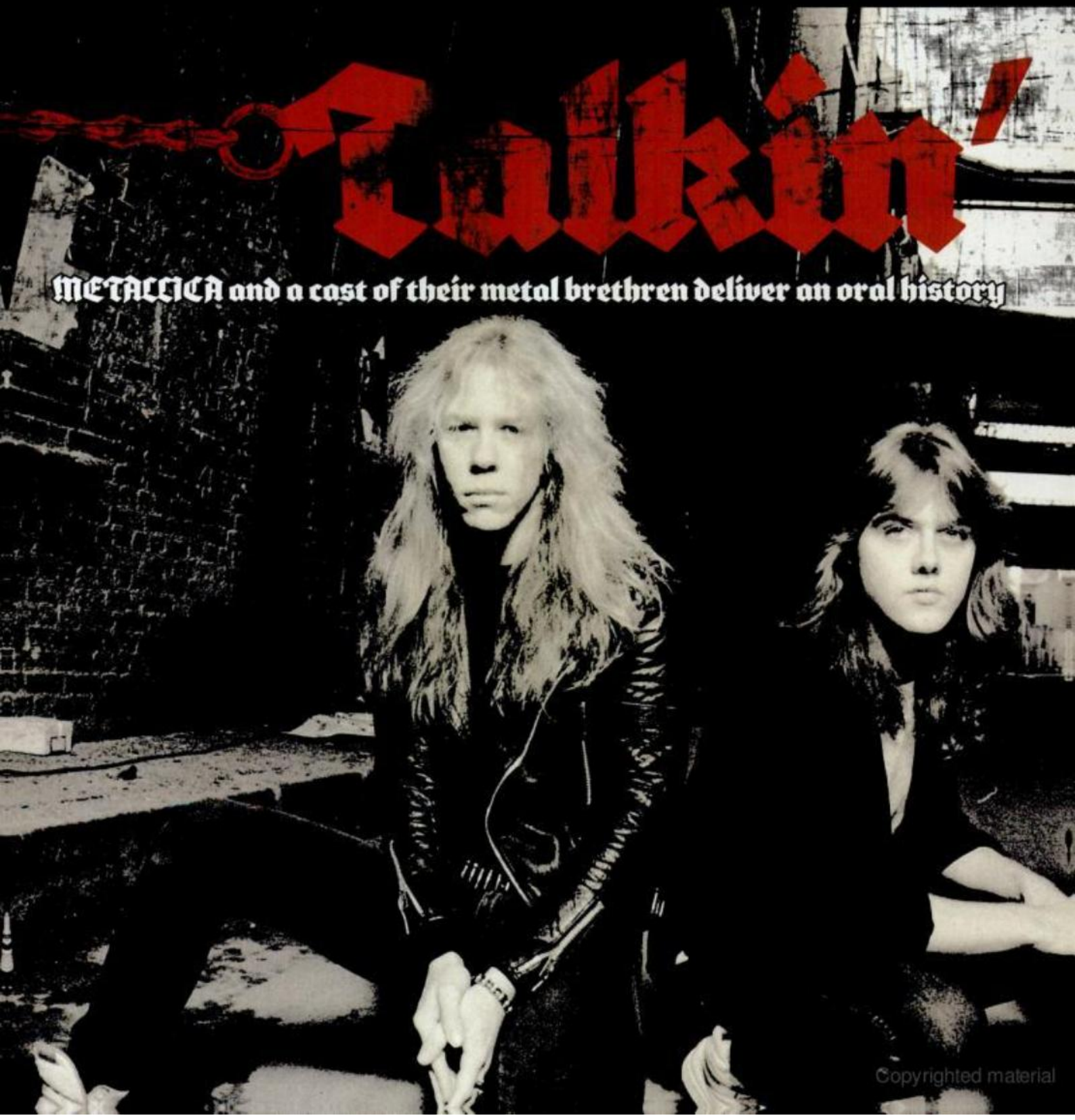


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Talkin'

METALLICA and a cast of their metal brethren deliver an oral history



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Thrash

By Richard Bienstock

of the group's first decade: from KILL 'EM ALL to the "Black Album."



(from left) Hetfield, Ulrich, Hammett and Burton at Butler's Wharf, London, in 1984

Hetfield and Ulrich longer than lead guitarist Kirk Hammett, who joined Metallica prior to the recording of their 1983 debut, *Kill 'Em All*, and whose quick-fingered, melodic soloing is an indispensable element of the band's sound to this day.

Currently rounded out by bassist Robert Trujillo, Metallica recently released their ninth studio effort, *Death Magnetic*. The album is being hailed as a return to the band's thrash metal roots, which makes this an ideal moment to tell the story of those trailblazing early days.

In this exclusive oral history, Hetfield, Hammett and Ulrich, along with some friends and former bandmates, look back on Metallica's first decade, and recount the recording of their classic first five albums. Through the eyes of those who saw it, heard it, and helped to create the timeless music, *Guitar World* charts Metallica's rise from L.A. thrash upstarts to the biggest heavy metal band in the world.

In the Beginning

IN 1980, 16-YEAR-OLD LARS ULRICH moves with his family from his native Denmark to Los Angeles. Inspired by Deep Purple and New Wave of British Heavy Metal acts like Diamond Head, Saxon and Motörhead, Ulrich puts down his tennis racket, picks up a pair of drumsticks and decides to form a band. Among the first people he meets after moving to L.A. is Brian Slagel, a Southern California teen who would go on to found the independent record label Metal Blade.



Performing at L'amour East, Queens, New York, August 5, 1983

BRIAN SLAGEL Lars would always say, "I'm going to start a band one day," and I'd be like, "Sure man, whatever." He had this little drum set in the corner of his bedroom, but it wasn't even set up. I'd always laugh when I saw it because it was just a big mess. But when I started putting together *Metal Massacre* [*the Metal Blade compilation of local, unsigned metal bands*] Lars came to me and said, "If I get a band together, can I be on the album?" Since he was a good friend I said, "Absolutely."



Hetfield and Mustaine onstage at the Paramount Theater, Staten Island, in April 1983

IN THE SUMMER OF 1980, Ulrich places a classified ad in SoCal paper *The Recycler*: "Drummer looking for other musicians to jam with, Tygers of Pan Tang, Diamond Head, Iron Maiden." Guitarist James Hetfield is among the respondents.

JAMES HETFIELD The first time Lars and I got together to jam, it just didn't happen. There was no vibe. But he introduced me to a whole new world of heavy music. I had heard of Iron Maiden and Def Leppard but not too many of the other, more obscure English metal bands. I would spend days just going through his record collection, taping over my REO Speedwagon cassettes with bands like Angel Witch and Diamond Head and Motörhead. I was in heaven at his house.

SLAGEL When Lars heard about the *Metal Massacre* compilation I was putting together, the two of them recorded 'Hit the Lights' on a little Fostex cassette, and they had their friend, Lloyd Grant, who was a guitar teacher, come in and do the lead.

HETFIELD Lars came to me with the opportunity to be on a record, and that was pretty interesting. At that point in my life I wanted to play music. I didn't want to work.

ULRICH STEALS THE NAME METALLICA from friend and radio DJ Ron Quintana, who had mentioned it as a possible title for a fanzine he was preparing to launch. Ulrich and Hetfield recruit bassist Ron McGovney, who had played with Hetfield previously in the band Leather Charm, and lead guitarist Dave Mustaine to fill out the band's lineup.

DAVE MUSTAINE Before the [*first*] rehearsal, I went to Lars' house, and he played me the tape of "Hit the Lights." I said, "This song sucks. You need more guitar solos." And Lars went, "Oh fuck, *reeeeaaallly?*" I convinced him that I should be in the band and went to rehearsal. I was tuning up when all the other guys went into another room. They weren't talking to me, so I went in and said, "What the fuck? Am I in the band or not?" And they said, "You've got the gig." It was as easy as that.

KERRY KING (Slayer guitarist) I remember seeing Dave play with Metallica at the Woodstock in Anaheim [*California*]. He was ripping these killer solos and riffs, and he was just glaring at the crowd—not even looking at his fingers. I was blown away.

IN THE SPRING OF 1982 the Hetfield-Ulrich-Mustaine-McGovney lineup records a four-song demo with a new version of "Hit the Lights." The tape comes to be known as the "Power Metal" demo due to business cards McGovney prints up with the phrase at the time.

RON McGOVNEY Lars said, "What did you do! What the hell is 'power metal'? I can't believe you did such a stupid thing!" He was so pissed off at me.

IN LATE 1982, WHILE TRYING TO replace McGovney, Ulrich and Hetfield spot bassist Cliff Burton performing with his band, Trauma, at the Whisky a Go Go in L.A. They ask him to join Metallica. Burton agrees, on the condition that the band relocates to his hometown of San Francisco.

SLAGEL Metallica had a lot of problems in L.A. because all the club owners thought they were either too heavy or too punk. They went over so much better in San Francisco than they ever did in their hometown.

GARY HOLT (Exodus guitarist) When they first came to the Bay Area, L.A. was known for nothing more than a lot of shit bands. And then here comes this band, and we're all into the same stuff—Diamond Head, Budgie... Metallica came along and started playing everywhere.

PRIOR TO BURTON'S JOINING, Metallica had recorded the *No Life 'Til Leather* demo, which featured much of the material that would eventually comprise *Kill 'Em All*. The demo becomes a hot item on the underground tape-trading circuit.

HOLT The tape-trading scene was how we all got heard. You would record a demo and the traders would circulate it all over the world—to all the fans, the magazines and the independent record labels.

KING Metallica's demo got passed around, big time. We all had that.

SCOTT IAN (Anthrax guitarist) When I heard *No Life 'Til Leather* I immediately thought, Wow, here's some guys from the other side of the country that are doing the same thing we're doing; they're just a little better at it right now. I remember being there the day Jonny Z [*Jon Zazula, owner of New Jersey record store Rock N' Roll Heaven and founder of indie label Megaforce Records*] got it in the mail. He put it on, and I was like, "That's fucking killer! Who are these guys?" Jonny told me, "They're called Metallica, and I'm bringing them to New York. Somehow we're gonna make a record."

JONNY Z We hustled together $1,500 for them to rent a van to come out to the East Coast and play some shows.

TOP: FRANK WHITE; BOTTOM: KEVIN HODAPP/FRANK WHITE/PHOTO AGENCY

METALLICA SET UP SHOP AT the Music Building in Queens, New York, where Anthrax practice as well. The band lives and rehearses at the space and plays its first East Coast gigs.

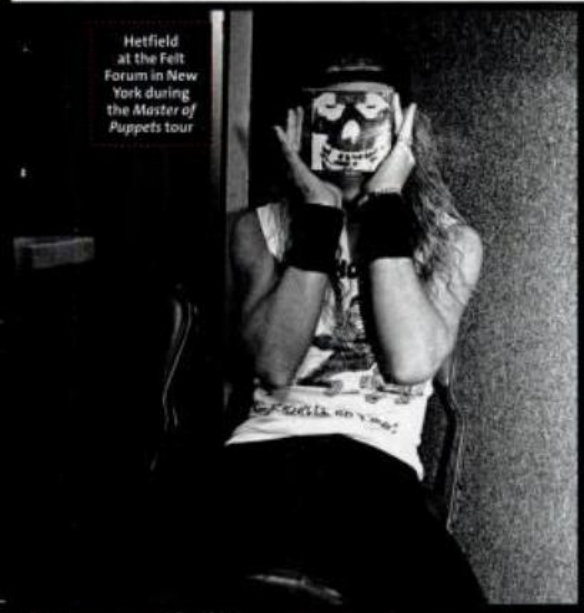
IAN Metallica were opening for Vandenberg [*the group guitarist Adrian Vandenberg led prior to joining Whitesnake*] at L'amour in Brooklyn, and we were all down there in the afternoon, waiting for them to soundcheck. Mustaine was already shitfaced by 3:30, and he was yelling at Adrian Vandenberg, "Get the fuck off the stage! You suck!" And we were all like, "What the *fuck*, dude? *Shhhh!*"

SLAGEL Everybody liked to drink back then and have a good time, but Dave could go much further over the line than anyone else would, and you could see that sooner or later that was going to be a problem.

IAN I showed up at the Music Building for band practice one day, and Cliff was outside smoking a cigarette. He told me they had just kicked Dave out of the band. The other guys said, "We had known we were gonna do it for weeks now. We woke him up this morning, and he was so drunk and hungover that before he could even realize what was going on we got him out of here." I asked them what they were going to do, and they said they already had another guy on his way into town. His name was Kirk Hammett, and he was the guitar player in Exodus.

KIRK HAMMETT I was familiar with Metallica's music before I joined the band. I had the *No Life 'Til Leather* demo, and my friends and I listened to it quite a bit. It was what everyone in the San Francisco underground metal scene was listening to in 1982. Plus, Exodus played with Metallica pretty often in San Francisco. The first time I spoke to Lars was after they had just finished a set and I said, "Thanks for letting us play. I really like you guys." He said, "Yeah, yeah, cool, cool," but as I was talking to him, he started taking his stage clothes off, and before I knew it he was just completely naked in front of me, and I was just shocked. I said to myself, Oh, he's European. Europeans do stuff like this.

LARS ULRICH I remember the first time I heard Kirk. He had a feel that very few young players have—very rooted in European metal. It was really nice to hear an American guy who didn't play like Eddie Van Halen.



Hetfield at the Felt Forum in New York during the *Master of Puppets* tour



In Milwaukee, Wisconsin, on the Metal Up Your Ass tour













(clockwise from top left) The *Metal Massacre* album cover and its "Mettallica" band credits; the *No Life 'Til Leather* demo; a flyer for the band's first show at Radio City in Anaheim; bassist Ron McGovney's infamous "Power Metal" business card that got him bumped from the band

Kill 'Em All

IN THE SPRING OF 1983, Metallica travel to Music America Studios in Rochester, New York, to record their debut album, *Kill 'Em All*, with producer Paul Curcio.



HAMMETT We totally trashed the place. I felt bad. But it's four guys, you know? There was carpet in every single room, and we drank pretty much 24 hours a day back then. So you can imagine how that turned out. Moist places shouldn't have rugs.

ULRICH The actual studio was in the basement of this huge old colonial-type of clubhouse. On the second floor there was a huge ballroom; perfect for getting a good drum sound. The problem was the place was fucking haunted. My cymbals would start spinning for no reason. Shit like that. It was scary.

HETFIELD Occasionally we put guitar and bass amps in the [*ballroom*] for ambience. I remember Cliff being in that room with all his amps and his headphones on while he recorded "(Anesthesia) Pulling Teeth," his bass solo. He literally was just standing in front of his amps.

HAMMETT The guitar stuff was recorded through James' magical, mythical Marshall. He had it modified by some guy in L.A. who used to work on Eddie Van Halen's gear. I used it too, because we didn't have much equipment back then. I also used a wah pedal and a Boss Super Distortion. James played his white Flying V, and I used my black Flying V. Those were the only guitars we had.

HAMMETT, WHO HAS BEEN IN the band only a few months, still has

Material

to contend with the looming presence of Dave Mustaine, who had written many of the riffs and solos to the songs.

HAMMETT Jonny Z said, "You know, you have to play Dave's solos." I said, "No, I don't really want to play Dave's solos." He said, "Why don't you play the opening to every solo, so that people think you're going to play Dave's solos, and then you can go somewhere else with them." And that's exactly what I did. As a 20-year-old kid, put in a position like that, you don't want to rock the boat too much—especially being the new guy. So I took the first four bars of most of the solos and changed them.

HETFIELD Dave brought the song "The Four Horsemen" over from one of his other bands. Back then it was called "The Mechanix." After he left Metallica, we kind of fixed the song up. The lyrics he used were pretty silly.

***KILL 'EM ALL* is released on July 25, 1983, on Megaforce. Though the first wave of thrash bands, including Exodus, Slayer, Anthrax and Overkill, are up and running, Metallica are the first act to record and release a full-length vinyl album.**

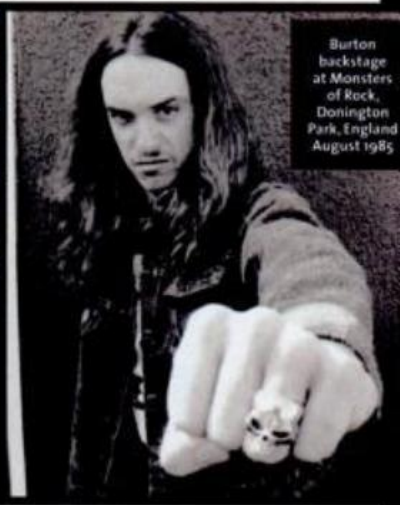
HETFIELD It was Cliff who named the album. Originally we were supposed to call it "Metal Up Your Ass." We got a phone call from our manager telling us half the record outlets wouldn't carry the album if it was called that. Cliff said, "You know what? Fuck those fuckers, man. We should just kill 'em all."



Hetfield and Hammett on the *Ride the Lightning* tour, 1985



Ulrich at the Pick N Pack liquor store, El Cerrito, California, in 1985



Burton backstage at Monsters of Rock, Donington Park, England August 1985

> **"Limiting yourself to please your audience is bullshit."**
> **–HETFIELD**

HAMMETT After we recorded the album and we came back to the Bay Area, there seemed to be 10 or 12 newer bands that were playing faster, really aggressive beats.

DAVE ELLEFSON (former Megadeth bassist) I remember early on Dave [*Mustaine*] got a fan letter from some kid in the Bay Area who wrote, "Can't wait to hear your new stuff. Hope it's faster than Metallica." We went to rehearsal the next day and everything jumped up 50 beats per minute!

HAMMETT Part of the reason why we would play so fast is because we were just nervous. As a young musician, when I was nervous I had a tendency to speed things up. Joining Metallica, I thought, This is great, because it can never be too fast.

HETFIELD Lars was always nervous onstage, so he'd play faster and faster. Nobody wanted to wimp out and tell him. We just figured, Hell, we'll just play fast too, and that's what we did on the record.

HAMMETT I would have been happy selling [*a few*] copies and being able to do a club tour across the States. To me, that was success. Then when we found out we were actually going to go to Europe and play shows there for the first time I thought, Oh my God, that's totally unexpected. For James and Cliff and myself, we had never been outside the United States. It was all very inspiring, because there were more possibilities out there than we imagined at the onset.

IAN Jonny Z had been trying to land Metallica a deal, and all the guys at the big labels would put their fingers in their ears when he played them the album. They were clueless. But when they saw how many copies Jonny sold, they realized, Wow, there's thousands of kids out there who are into this shit.

JONNY Z We printed up 1,500 copies, and they went in five seconds. We printed another 3,500, and they went in a week. We just kept on building and building, and then Elektra picked them up for *Ride the Lightning*.

Ride the Lightning

AFTER COMPLETING A EUROPEAN TOUR opening for Venom in early 1984, Metallica travel to Sweet Silence Studios in Copenhagen, Denmark, to record their second album, with producer Flemming Rasmussen. The result, *Ride the Lightning*, is issued on Megaforce on July 27. A few months later, after a gig in New York City, the band is signed by Elektra, making them the first thrash metal act to be picked up by a major label. Elektra then reissues *Ride the Lightning* in the fall of 1984.



ULRICH Cliff was responsible for a lot of the things that happened between *Kill 'Em All* and *Ride the Lightning*. He really exposed James and I to a whole new musical horizon of harmonies and melodies. [*Our*] whole way of writing songs together was very much shaped around Cliff's musical input.

HETFIELD Touring definitely made us a little more worldly. We started to see other things that were going on in the world. And that's when more of the punk-oriented, opinionated kind of thoughts began to appear in our lyrics. And actually having to sit down and write an album made a difference, because *Kill 'Em All* was just songs we had been playing in clubs for the two years before we recorded it.

HAMMETT I tracked the whole album with Marshall amps and my Gibson Flying V, and by then James had his Gibson Explorer.

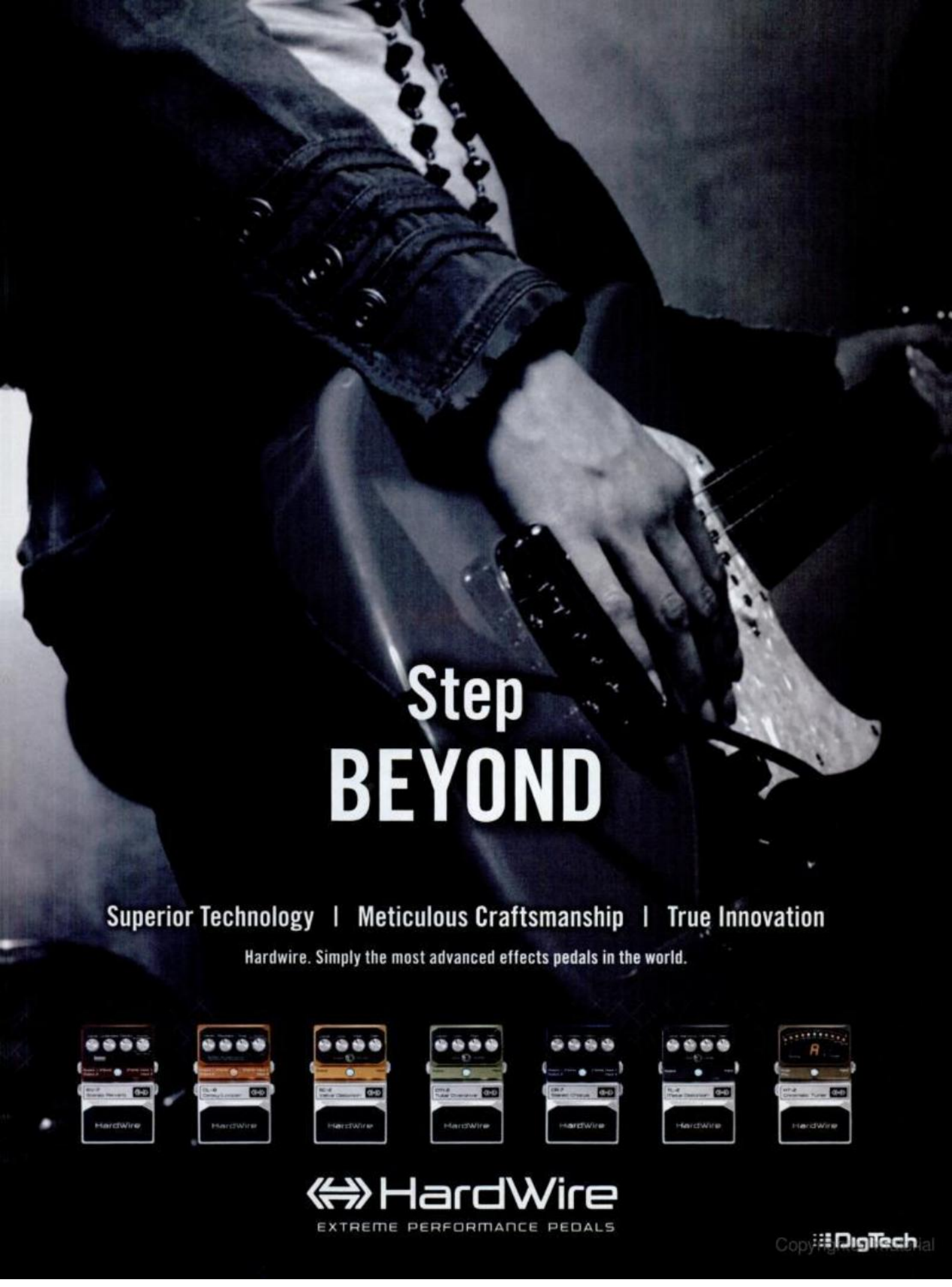
HETFIELD That whole album was a real huge step for us. "Creeping Death" was our first big, chanting, gang-vocal thing. There was almost some production value to it!

HAMMETT When we did the crunchy "Die by my hand" breakdown in the middle, we sat in the control room after we did the gang vocals, and everyone was just going nuts!

IN ADDITION TO THRASHY CUTS like "Creeping Death," "Fight Fire with Fire" and "For Whom the Bell Tolls," the album features the song "Fade to Black," which many consider the first thrash-metal ballad.

SLAGEL Metallica really pushed the boundaries with "Fade to Black."

LEFT TO RIGHT: ROSS HALFIN; HARALD O; ROSS HALFIN


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Hetfield with Metal Blade Records founder Brian Slagel

That was the first time any of the bands tried something like that. I remember some of their hardcore fans accused them of selling out with that song, but it's pretty obvious that it's just a great, extremely well-written tune.

HETFIELD It's a suicide song, and we got a lot of flack for it; kids were killing themselves because of the song. But we also got hundreds and hundreds of letters from kids telling us how they related to the song and that it made them feel better. It was also pretty much our first ballad, so it was challenging, and we knew it would freak people out.

HAMMETT For the extended solo at the end I wasn't sure what to play. We had been in Denmark for five or six months, and I was getting really homesick. Since it was a somber song and we were all bummed out anyway, I thought of some depressing things when I did the solo—and it really helped! When that was finished, I went back and did the clean guitar parts behind the verse. James played an arpeggiated figure while I arpeggiated three-note chords. We ended up getting a very Dire Straits–type of sound.

HETFIELD Bands like Exodus and Slayer don't do ballads, but they've stuck themselves in that position, which is something we've never wanted to do. Limiting yourself to please your audience is bullshit.

WITH THE SUPPORT OF ELEKTRA, Metallica begin to make inroads to the mainstream. Throughout 1984 and 1985 the band tours the world, embarking on the Bang the Head That Doesn't Bang tour across Europe and playing the U.S. with W.A.S.P. and Armored Saint. In August of 1985, Metallica appear at the Day on the Green festival in Oakland, California, where they perform before an audience of 60,000. That same month, they play to more than 70,000 at the Monsters of Rock festival in Donington, England, where they're sandwiched on the bill between Ratt and Bon Jovi.

HETFIELD (onstage at Monsters of Rock) If you came here to see spandex, eye makeup, and the words "Oh baby" in every fuckin' song, this ain't the fuckin' band.

Master of Puppets

AFTER TOURING FOR MUCH OF THE YEAR, Metallica returns to Sweet Silence Studios in September 1985, to begin work on their third album, *Master of Puppets*, again with Flemming Rasmussen at the helm.



HAMMETT By that point, we had been playing together for a few years. We'd toured a ton; we knew each other musically and personally; everybody was contributing amazing ideas, and it was just a culmination of all the right spots and all the right notes at the right time. Maybe the planets were aligned or something, I don't know, but that's what it felt like.

HETFIELD We started getting into the longer, more orchestrated songs. It was more of a challenge to write a long song that didn't seem long.

HAMMETT I'll tell you how the main [*descending*] riff to "Master of Puppets" came about. On the *Ride the Lightning* tour, James would always play the riff in the dressing room, but on the D string, and I'd play it simultaneously on the G string as a parallel-fourths harmony line. It sounded really dorky and funny. Then one day at rehearsal, James said, "Let me show you this really heavy song intro," and proceeded to play that exact riff on the low E string. I said, "Ah, so you finally found a use for that dorky little thing!" It's anything but dorky now.

HETFIELD The riff for the title track was pretty messy—constantly moving. But it works good live. People love to scream *Master!* a couple of times.

HAMMETT I used a Mesa/Boogie Mark II-C head and my Jackson Randy Rhoads V on that song. When you listen to the solo, there's this weird sound right after the mellow part where it sounds like I'm hitting a super high note, like I'm fretting the string against the pickup. What happened was, I accidentally pulled the string off the fretboard, and it fretted out on the side of the neck! I heard it back and was like, "That's brilliant! We've gotta keep that!" Of course, I've never been able to reproduce it since.

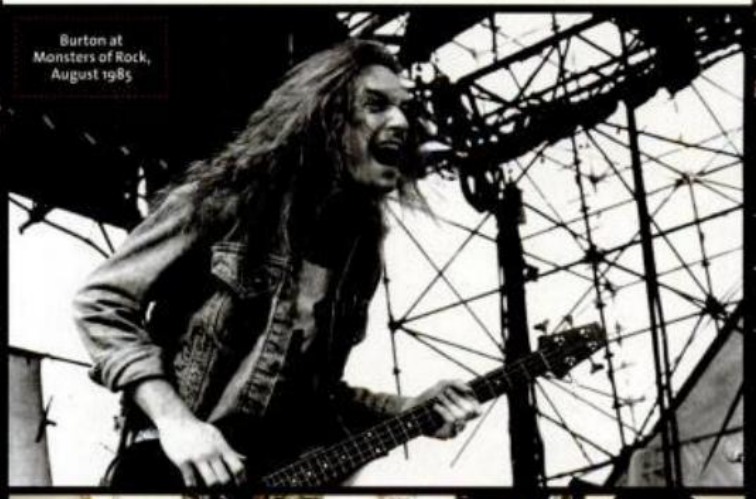
***MASTER OF PUPPETS* is released on March 3, 1986. In addition to the epic title track, the album features incredibly aggressive material like "Battery," "Damage, Inc." and "Disposable Heroes," as well as a second ballad, "Welcome Home (Sanitarium)."**

Sticker that appeared on the cover of early pressings of *Master of Puppets: "The only track you probably won't want to play is 'Damage, Inc.' due to the multiple use of the infamous 'F' word. Otherwise, there aren't any 'Shits,' 'Fucks,' 'Pisses,' 'Cunts,' 'Motherfuckers,' or 'Cocksuckers' anywhere on this record."*

HETFIELD The idea for "Welcome Home (Sanitarium)" came from the movie *One Flew Over the Cuckoo's Nest*. "Fade to Black" worked well, and we wanted to have another slow, clean, picking type of song, this time with a chorus. I had trouble singing that chorus—it's really high. And the riff for the song was lifted from some other band, who shall remain anonymous.

***MASTER OF PUPPETS* peaks at No. 29 on the *Billboard* album chart, and within a few months of its release sells more than 500,000 copies. With no help from radio or MTV, Metallica earn their first Gold-certified album. The band receives a large amount of mainstream exposure from their opening slot on Ozzy Osbourne's tour in support of his *Ultimate Sin* album.**

THIS PAGE: ROSS HALFIN


Burton at Monsters of Rock, August 1985


With Ozzy Osbourne, for whom they opened, on the *Master of Puppets* tour, New York, 1986

HAMMETT Going on the Ozzy tour really made a difference, because all of a sudden we were playing *Master of Puppets* to a pretty mainstream audience. Your typical Ozzy fan might not have gotten Metallica, but two or three years later, they were all saying, "Yeah, I saw Metallica with Ozzy, and they blew him away!" We converted people night after night. Suddenly we were selling albums, and a lot of it had to do with playing our asses off, putting on a great show, just bringing the music to the people in that way, because radio wasn't having us.

IN THE FALL OF '86, Metallica embark on the European leg of the Damage, Inc. tour, with Anthrax supporting.

DAN SPITZ (Anthrax guitarist) The aura each night when they got onstage was incredible. I imagine Led Zeppelin and Black Sabbath had that same vibe. Seeing Metallica back then, you just knew something big was about to happen. *Master of Puppets* was the changing of the guard.

ON SEPTEMBER 27, while en route to a gig in Copenhagen, Metallica's tour bus skids off the road near Dorarp, Sweden, and flips over several times. Cliff Burton, asleep in his bunk, is thrown through a window. The bus falls on top of him, killing him instantly. He was 24 years old.

HETFIELD I saw the bus lying right on him. I saw his legs sticking out. I went to pieces. The driver tried to take Cliff's blanket to give that to someone else. I just screamed, "Fuck that!" I wanted to kill the guy. I didn't know if he was drunk or if the bus had skidded on ice. All I knew was Cliff was dead.

HAMMETT A part of Metallica was lost forever when he died.

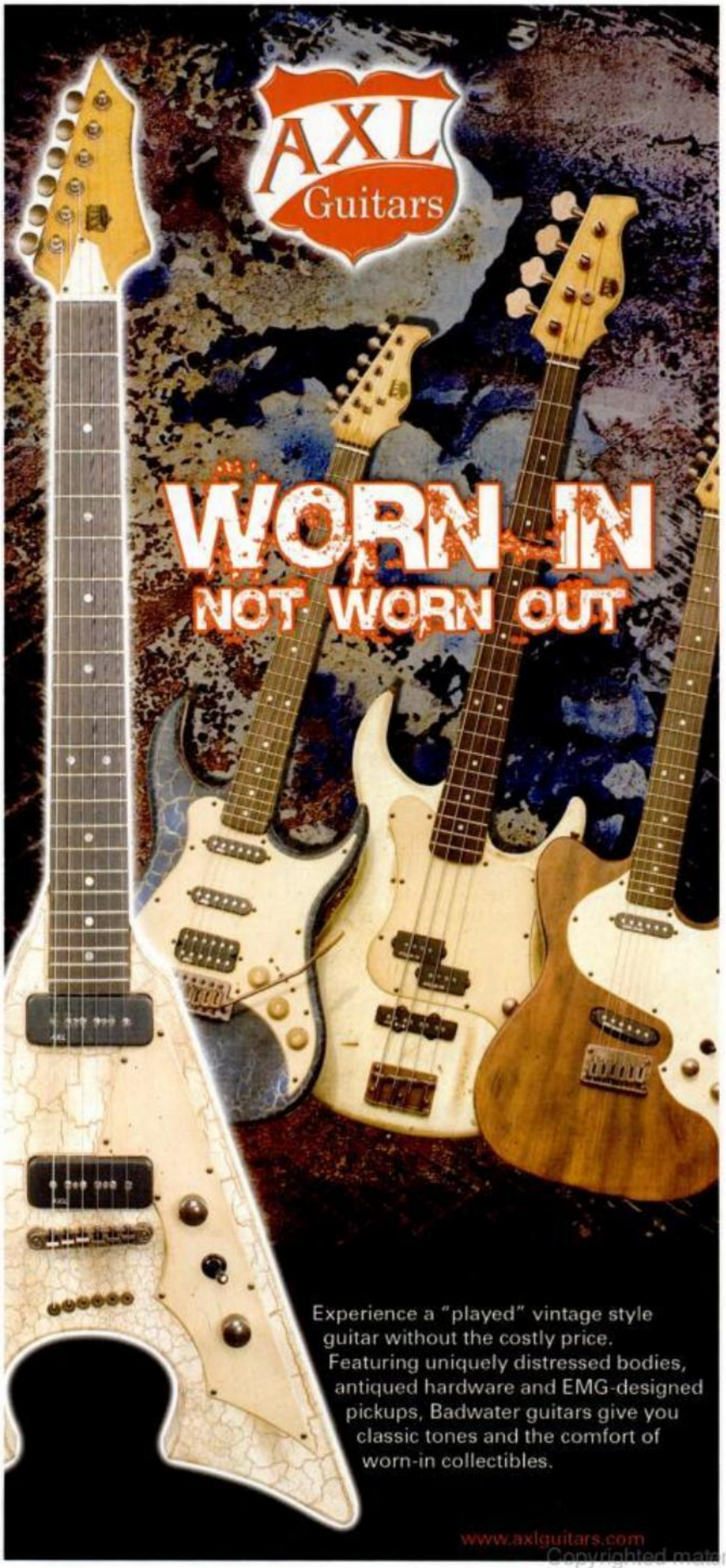
HETFIELD The only thing I could think was: The band? No way! There ain't no band. The band is not the band right now. It's just three guys.

IAN It was a terrible time. You just don't imagine something like that happening to one of your friends, especially when you're on tour, because there's this feeling of invincibility. But I know that the rest of Metallica never considered ending the band. Their attitude was, Why would we stop? That's the last thing Cliff would want us to do.

A FEW WEEKS AFTER BURTON'S FUNERAL, Hetfield, Ulrich and Hammett begin auditioning bass players. They eventually settle on 23-year-old Flotsam and Jetsam bassist Jason Newsted.

ULRICH We did about 60 people in one week. And we decided that we wanted to ask four back. Jason was second of the four. We played all day, and then went out for a meal. And then we went for the big test, which was the drink test. Somehow, I swear it wasn't planned, me, Kirk and James ended up in the toilet together, pissing. So we're standing there at three in the morning, out of our faces, all of us in a line, not saying anything. And I just said without looking at anybody, "That's him, right?" And the other guys said, "Yeah, that's him." And that was it.

JASON NEWSTED When I came into Metallica, I had to do justice to Cliff's work, but I also had to put my own signature on it. No one could be



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Nowhere Else to Roam Tour, 1993

Cliff Burton; Cliff Burton was the Jimi Hendrix of bass. I had to practice, practice, practice to get anywhere close to where he was.

HOLT After all these years, anyone who plays bass in Metallica is still filling Cliff Burton's shoes. There was nobody like him.

WITH NEWSTED ONBOARD, Metallica head back out to the road, touring America and Europe with Metal Church, and ending with three shows as part of the Monsters of Rock festival. In the summer of 1987, they return to L.A. and record *The $5.98 E.P.: Garage Days Re-Revisited*. The set features covers of songs by Metallica favorites the Misfits, Budgie and NWOBHM legends Diamond Head.

HAMMETT We did that EP for the fans, just for fun, and Elektra loved it and released it. All the lead parts flowed really quickly; I did them in two nights. That was when I first started using ESP guitars with EMG pickups.

HETFIELD We were still dealing with Cliff's death, and Q-Prime, our management, was telling us to jump right back into it and start playing again. I guess we kind of mourned through music and doing the cover songs on that album.

...And Justice for All

IN JANUARY 1988, METALLICA RECONVENE with producer Flemming Rasmussen, this time at One On One Studios in Los Angeles, to begin work on their fourth full-length album. Titled *...And Justice for All*, the effort is the most progressive and technically challenging in the band's catalog, boasting just nine songs for a combined length of more than one hour.



HAMMETT Things changed after Cliff's death. Even our sound changed. On *Justice*, we kind of fell prey to that whole virtuosic, late-Eighties thing that was happening. All of a sudden, everyone wanted to be progressive and show off their abilities. Somehow, just playing fast and heavy took a backseat to that.

HETFIELD Sometimes we look back at some of our material and wonder how—or *why*—we ever came up with certain parts. There was a lot of urgency to that material, but a lot of it was just wank—just us showing off. But that's where we were at that time.

THOUGH THE ALBUM IS NEWSTED'S first full-length effort with Metallica, his bass parts are almost completely inaudible on the finished product. This is widely believed to be the result of the rest of the band's "hazing" of the bassist, though they deny the charge.

HETFIELD The bass was obscured for two reasons. First, Jason tended to double my rhythm guitar parts, so it was hard to tell where my guitar started and his bass left off. Also, my tone on *Justice* was very scooped—all lows and highs, with very little midrange. When my rhythm parts were placed in the mix, my guitar sound ate up all the lower frequencies. Jason and I were always battling for the same space in the mix.

NEWSTED I can't explain how much grief I dealt with—and still deal with—over that record.

HAMMETT There was a lot of anguish after Cliff died, and basically Jason was the punching bag. We vented so much on him, and it wasn't really fair.

***...AND JUSTICE FOR ALL* is released on September 6, 1988, and becomes Metallica's biggest album to date. It is also their mainstream breakthrough. This is in large part due to the success of the song "One," for which the band films its first music video. In the video, Hetfield's dark lyrics are set against disturbing images from the 1971 film adaptation of Dalton Trumbo's antiwar novel, *Johnny Got His Gun*.**

HETFIELD We'd never done a video until then because we'd never been asked to. We certainly didn't want to get to the position where we had to beg MTV to play one of our videos. Our fans were calling them up and asking for our videos to be played. MTV were like, 'Who the hell are Metallica?' But they ended up asking us to make a video. So we finally did one, and we did it our way. And, of course, it was incredibly disturbing.

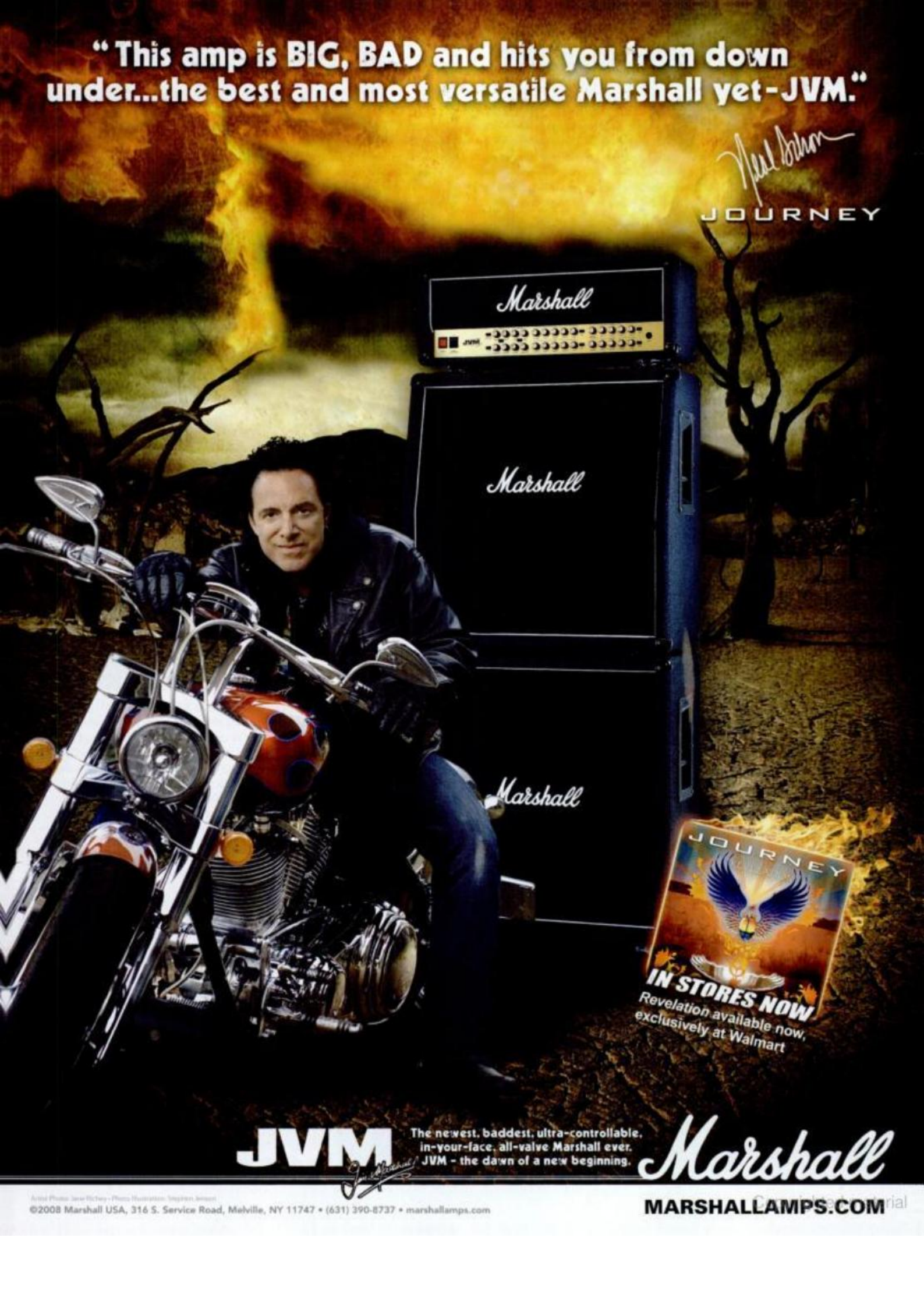
HAMMETT I knew we were on to a good thing when I saw "One" on MTV



First photo session with bassist Jason Newsted, 1988

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at, like, 11:30 in the evening. I watched it, and afterward the VJ came on and said, "Wow, that's a real bowl of rainbows!"

IN THE WAKE OF THE ALBUM'S massive success—it peaks at No. Six on the Billboard album chart, and is certified Platinum in less than three months—Metallica embark on 'Damaged Justice,' their first headlining arena tour, which takes them around the world and stretches on for more than a year. "One" is also nominated for a Grammy—the first year the Recording Academy offers the Best Hard Rock/Metal Performance category—but the band loses to Jethro Tull, a band whose music is neither hard rock nor metal.

ULRICH I'd be lying if I didn't tell you I was disappointed. Human nature is that you'd rather win than lose, but Jethro Tull walking away with it makes a huge mockery of the intentions of the event.

STICKER ON THE COVER OF SUBSEQUENT COPIES of *...And Justice for All*: "Grammy Award LOSERS."



The "Black Album"

AFTER COMPLETING THE DAMAGED JUSTICE TOUR, Metallica return to One On One Studios in October 1990 to record their fifth studio album. The music they write and record largely eschews their thrash metal roots in favor of a decidedly more commercial sound with slower tempos, simpler guitar riffs and shorter, more accessible songs. James Hetfield's vocals are more melodic as well. This change in sound is credited by many to the influence of producer Bob Rock, best known for his work with radio-friendly acts like Bon Jovi and Mötley Crüe.



HETFIELD People will be saying Bob [*Rock*] made Metallica sound like Bon Jovi. They don't realize that no one screws with us, except us.

ULRICH One thing that Bob should be given total credit for is making James comfortable enough to take that guard down and really sing. We've always thought of ourselves as Big Bad Metallica, but Bob taught us a new word none of us had ever heard before: "soulful."

HETFIELD Radio airplay wasn't the whole idea behind our writing shorter songs. It seemed to us that we had pretty much done the longer song format to death. We have one song that has just two riffs in it, which is pretty amazing. It only takes two minutes to get the point across.



Ulrich and Hetfield during the "Black Album" sessions with producer Bob Rock, Hollywood, California, 1990

BY THE TIME THE NEW ALBUM IS ISSUED on August 13, 1991, Metallica have been in the studio for close to a year, and the cost of the production reaches one million dollars. They choose to title the record *Metallica*, though due to its stark cover image—a coiled snake against a black background—it comes to be known as the "Black Album."

NEWSTED It took us a long time to think up that title. I guess we could have just called it "Five" or named it after one of the songs. We wanted to keep it simple.

ULRICH The songs aren't so busy, and Kirk's guitar playing fits in well when he plays with the laid-back drums. James and I tried to set things up that were easier for Kirk to solo over. Some of the things on *Justice* got a little out of hand. Then it was, "Okay, Kirk, solo over this!" And it would be the most sideways, difficult thing.

NEWSTED The bass sound is much weightier. I tried to create a real rhythm section rather than a one-dimensional sound. It comes down to the music—making it a real rhythm section for once, and letting the guitars do their work. I'm glad the rest of the band could tell me that that's what was needed.

HETFIELD What we really wanted was a live feel. In the past, Lars and I constructed the rhythm parts without Kirk and Jason. This time I wanted to try playing as a band unit in the studio. It

ROSS HALFIN

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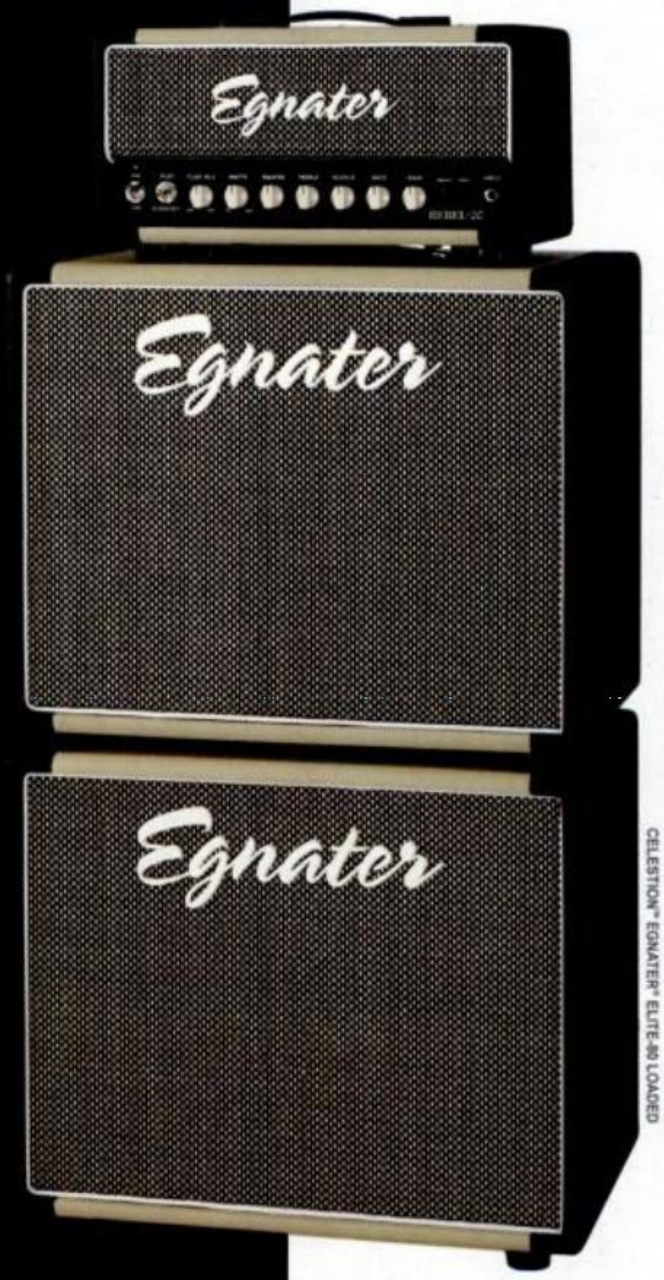
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lightens things up and you get more of a vibe.

HAMMETT I used a Bradshaw preamp for the lows and mids and a couple of Marshalls for the nice clean highs. We EQ'd it through the board a little bit, and it worked out great. And I used two guitars—a Strat-style ESP with two EMG [*pickups*] and an '89 Les Paul Deluxe with two EMGs.

HETFIELD We tried a bunch of amps, but I ended up using the same Mesa/Boogie Mark II Simul Class that I've used on the last three albums. My primary guitar was my ESP Explorer with EMGs, but I also used a Telecaster, a Gretsch White Falcon with a Bigsby and a Guild 12-string.

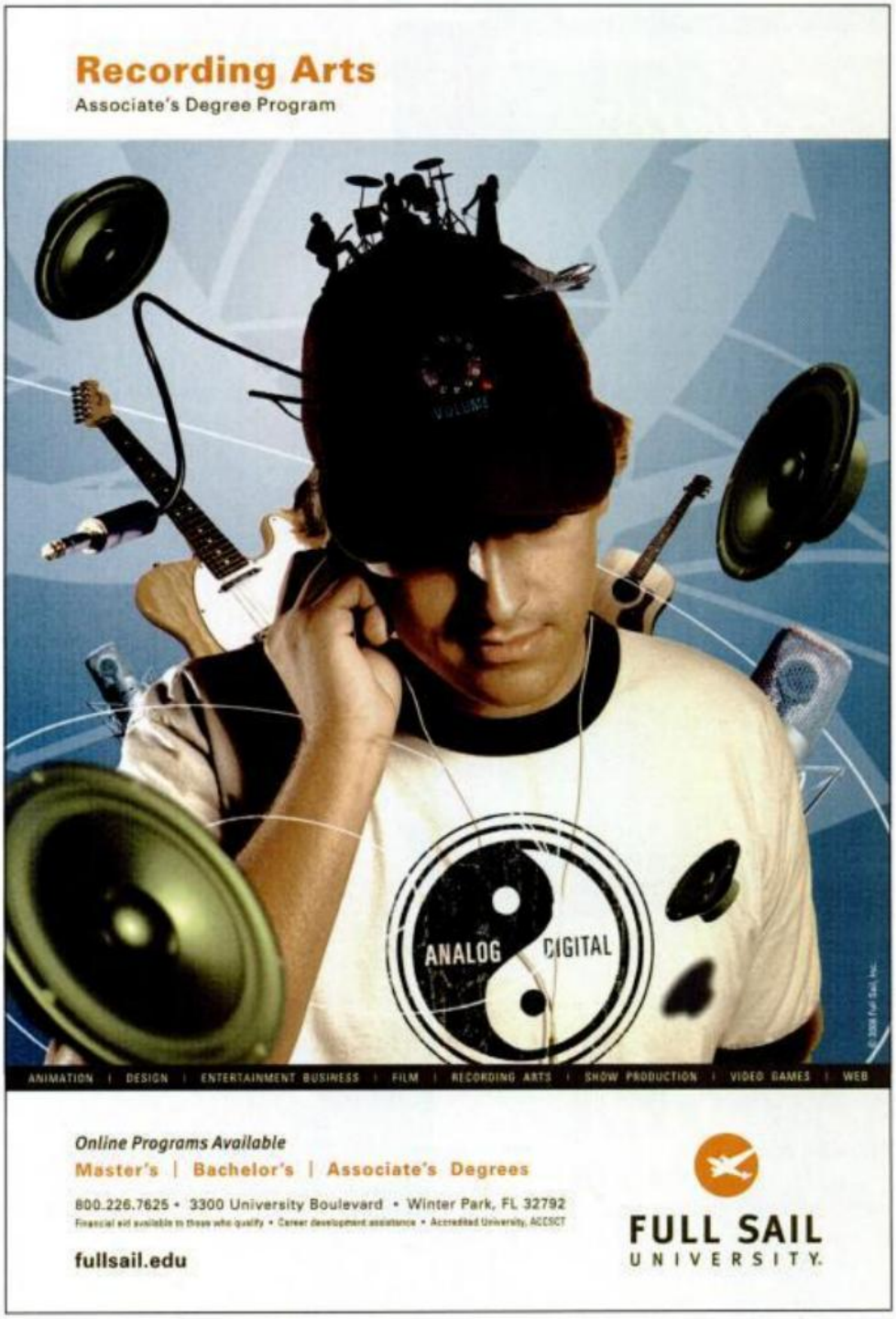
THE ALBUM'S LEAD-OFF TRACK, "Enter Sandman," is propelled by a simple and hooky riff and a huge, sing-along chorus. It becomes a worldwide smash hit.

HETFIELD I can remember when I wrote the lyrics to "Enter Sandman," Bob Rock and Lars came to me and said, "These aren't as good as they could be." And that pissed me off so much. I was like, "Fuck you! I'm the writer here!" That was the first challenge from someone else, and it made me work harder.

HAMMETT I think the time has come to reveal where I actually got the guitar lick before the breakdown in "Enter Sandman": It's from "Magic Man," by Heart, but I didn't get it from Heart's version; I got it from a cut off Ice-T's *Power* album, where he sampled it. I heard that and thought, I have to snake this!

MAINSTREAM MUSIC FANS WHOLEHEARTEDLY EMBRACE the new, friendlier Metallica. The "Black Album" enters the *Billboard* album chart at No. One and sells 600,000 copies in its first week of release. In addition to "Enter Sandman," the record spawns five more hit singles, including "The Unforgiven," "Wherever I May Roam," and the acoustic ballad "Nothing Else Matters." The album has since sold more than 22 million copies worldwide.

ULRICH You think one day some fucker's going to tell you, "You have a number-one record in America" and the whole world will ejaculate. I stood there in my hotel room, and there was this fax that said, 'You're number one.' And it was like, Well, okay. It was just another fucking fax from the office.



Beyond the Black

IN OCTOBER 1991, METALLICA EMBARK on the Wherever We May Roam tour. They stay on the road for close to three years, in the process becoming one of the biggest touring and recording acts in the world. Over the next decade the band releases a series of albums—*Load, ReLoad, St. Anger*—on which they continually reinvent their sound (and image), gaining—and losing—fans in the process. In 2001, Jason Newsted leaves Metallica due to strained relations with the rest of the band, in particular James Hetfield. In 2003 he is replaced by ex-Suicidal Tendencies and Ozzy Osbourne bassist Robert Trujillo, who joins prior to the tour in support of St. Anger. In September 2008, Metallica release their ninth studio album, *Death Magnetic*. To date they've sold more than 90 million records worldwide, and remain one of the most influential and successful bands in hard rock and heavy metal.

HAMMETT I think Metallica have a lot more to say. We're the type of band that likes to experiment. We don't like to stay in one spot for too long; all the albums after the "Black Album" prove that. We're not afraid to take artistic risks, even at the cost of pissing off our audience and our friends.

HETFIELD The cool thing about Metallica is that there's always a new generation of angry young men who latch onto *Kill 'Em All* and know what I'm talking about. And maybe they grow up with the rest of the records. We've never been about creating some fantasy world with our records; we're just documenting where we're at at the time. There's always going to be youth on the planet, and whether they can relate to that or not, I don't know. But every time I look out in the crowd and see some kids battling it out in the middle of the mosh pit, I'm like, "Yeah, I was there, man."

HAMMETT We want to get out there and show people how strong Metallica is. It's not a mask and it's not bullshit. We feel really good about being us right now, and here we are. Now, see if you can hang on.

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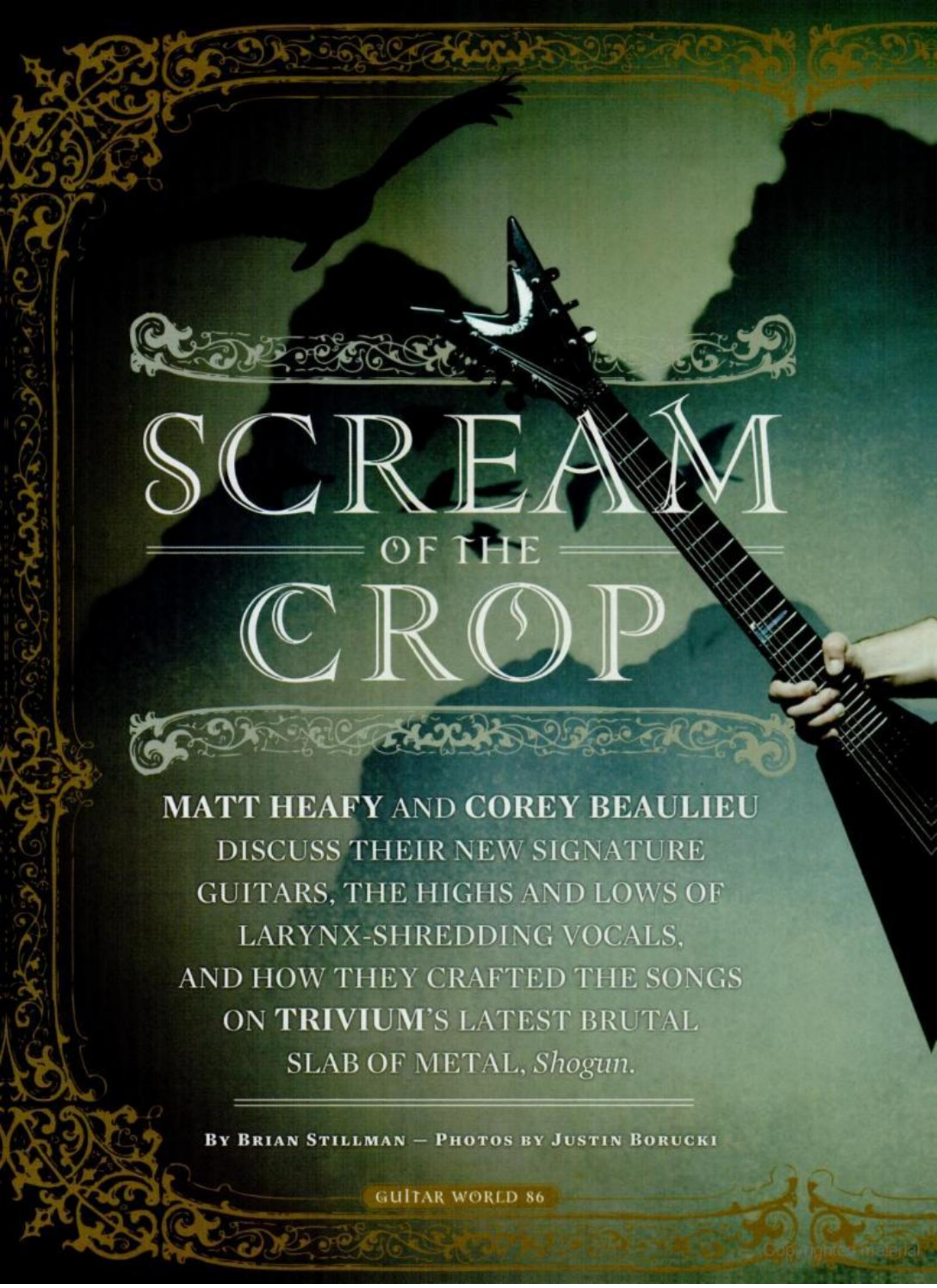
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SCREAM OF THE CROP

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BY BRIAN STILLMAN — PHOTOS BY JUSTIN BORUCKI

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Matt Heafy

THERE ARE MANY MILESTONES that mark a musician's progress. Learning your first song; playing your first gig; putting out a record; getting signed—each is a significant event no matter what instrument you play. But there is an accomplishment that is unique to guitarists: getting your own signature guitar.

Only the elite get to have one, and the names adorning these instruments read like an all-star team of guitar greats. Now you can add Trivium's Matt Heafy and Corey Beaulieu to that club. "It's fucking awesome," exclaims Heafy, whose Dean guitar is based on an ML body. "I've played a lot of guitars where I've had to deal with little things I didn't like. This guitar might not be for everyone, but it's absolutely perfect for me."

Beaulieu agrees. "Getting that guitar was one of those things on my 'accomplishments' list," he says. "It's a life goal that I can now check off."

Even before Heafy and Beaulieu got their signature instruments, Trivium's career wasn't looking too shabby. They've toured the world with bands like Metallica and Iron Maiden and are about to hit the road with Slayer. They've become guitar heroes, appearing in magazine and online tutorials, and have helped usher in a new era of shred-centric players. They've also released two successful records through Roadrunner, 2005's *Ascension* and 2006's *Crusade*, and now, they're about to drop their latest release, *Shogun*.

Guitar players should write songs that connect with people.

—HEAFY

Produced by Nick Raskulinecz (Foo Fighters, Danzig, Velvet Revolver), the new album captures the band at its most diverse. Whereas *Ascension* fell squarely into the metalcore camp, and *Crusade*'s dearth of screamed vocals resulted in a record that many compared to those of Metallica (both positively and negatively), *Shogun* embraces a whole range of metal styles and influences, showcasing not only the band's off-the-charts musicianship but also its maturing song-writing chops. Screaming vocals are back, lending tracks like "Kirsute Gomen," "He Who Spawned the Furies" and "Insurrection"—pretty much all of the album's songs—another layer of aggression.

But as the album's title track demonstrates, Trivium aren't afraid to delve deeply into melody. The results are hook-filled, tuneful and yet somehow still capable of punishing even the most powerful hi-fi systems.

"With this record, we didn't really have any specific goals," says Heafy, who is also the band's lead vocalist. "We didn't care if we were heavier, faster, slower, more melodic, as long as we were writing exactly what we wanted to write."

"It's a good demonstration of who we are today," Beaulieu adds.

Impressive stuff, from a band that hasn't even turned 10 yet. But the Florida foursome—Trivium also features Paolo Gregoletto (bass) and Travis Smith (drums)—isn't done pushing itself forward. "As far as we're concerned, this is our best record," Heafy says.

Adds Beaulieu, "Until the next one."

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GUITAR WORLD *Shogun* demonstrates a wider approach to songwriting than your past two records. How was the writing process different on this time around?

MATT HEAFY We spent a lot of time demoing, and we also did a lot of preproduction. I think we did something like 20,000 demos. [*laughs*] We narrowed that down to our 10 best, and then rewrote and composed more music. Then we demoed them, narrowed them down and wrote some more. It helped the songs evolve.

We'd never worked that way before, but I think we'll definitely do it that way from now on. Every band should demo and do preproduction. Bands shouldn't be afraid to make songs better.

COREY BEAULIEU We also worked with a new producer, one who's not

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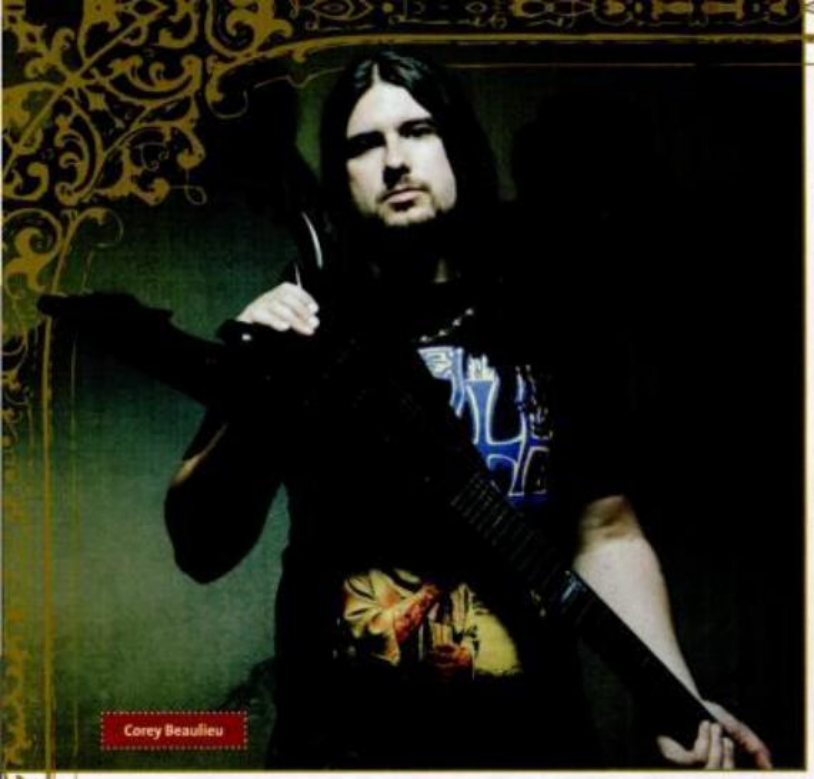
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Corey Beaulieu

just a metal guy. He brought things to the mix that a typical metal producer might not have thought of. For instance, he had this whole visual way of thinking about layering guitars, of parts and lines coming in and out. That came into play on the song "Shogun," which has a big acoustic section.

We also left Florida and recorded in Nashville at the Sound Kitchen. We were living together and went to the studio every day. There wasn't anything to distract us, and that helped a lot.

GW It's hard not to notice that you're screaming again on some of the vocals. After bailing on the technique with *Crusade*, what made you come back to it?

HEAFY After doing *Ascendancy*, we were tired of doing the screaming thing. Every band was doing it, and we were sort of over it—maybe we were ahead of the times. But I was also tired of fucking up my throat every night. So with *Crusade*, we pushed away from that sound.



BEAULIEU But when we started writing *Shogun*, some of the sung vocals just didn't have the right intensity for the dark, heavy riffs. So we thought, Fuck it. Let's try the screaming. We didn't want to overdo it. We wanted more of a balance between the different vocal stylings. It ended up being exactly what we needed; it felt right.

HEAFY And remember, when I started screaming in Trivium originally, I was doing it because I was a horrible singer! But as we progressed, I got better. It's not painful for me to scream anymore.

GW Unsurprisingly, *Shogun* is loaded with guitar acrobatics. How do you approach your solos and leads? How do you keep them from overwhelming the rest of the song?

HEAFY With guitar playing, you can go two routes. You can be as technical as possible, or you can write songs that connect with people. Guitar players should write songs that connect with people. Then you can throw in the technical stuff. You learn good judgment and begin to know what's right and what's wrong for the song. Which isn't to say that some purely technical bands aren't brilliant. But, like a lot of jazz players, they've turned their technique into the means of displaying emo-

THE NEXT METALLICA?

MANY FANS SAY TRIVIUM ARE POISED TO BE HETFIELD AND CO.'S SUCCESSORS. HERE ARE FIVE OTHER CONTENDERS YOU MAY NOT KNOW ABOUT.

BY JON WIEDERHORN

HATCHET

Drawing from the rapid palm-muted riffs, frenetic beats and gang-vocal choruses of old-school thrash, San Francisco quintet



Hatchet have hacked their way into the new Bay Area scene. The band's debut, *Awaiting Evil* (Metal Blade), is a tasteful blend of *Kill 'Em All*–era Metallica, Slayer and early Anthrax.

WHY THEY COULD: Rhythm guitarist Sterling Bailey anchors the songs with an array of tight, speedy riffs, and lead guitarist Julz Ramos shines whether he's tapping or sweep picking.

WHY THEY COULDN'T: Singer Marcus Kirchen has a convincing scream but lacks range, and while the songs have plenty of dynamics, few are immediately memorable.

EVILE

Former Metallica producer Flemming Rasmussen produced Evile's debut *Enter the Grave* (Earache), an album flush with staccato minor-



key riffs, fleet-fingered leads and roaring vocals that could easily be mistaken for Slayer's Tom Araya. Actually, Slayer is probably the band's main influence, but there's also lots of Eighties Metallica pulsing through its blackened veins.

WHY THEY COULD: Guitarists (and brothers) Matt and Ol Drake can shred—perhaps even better than Slayer—and they're skilled at creating tension with rhythms that build, then explode before settling into mosh-friendly midsections.

WHY THEY COULDN'T: They sound a little *too* much like their influences.

LAZARUS A.D.

The "Thrash or Die" motto of this Kenosha, Wisconsin, band isn't exactly original, but the way it combines rapid-fire riffage, abrupt rhythm changes and cutting guitar



harmonies within barreling double-bass drumming is worthy of praise. Early this year, the group caught the ear of Metal Blade Records, which is about to issue its James Murphy (Death, Testament)–produced debut.

WHY THEY COULD: Their playing blazes, yet Lazarus A.D. guitarists Dan Gapen and Alex Lackner are intuitive enough to know when to slow down or insert melodic hooks.

WHY THEY COULDN'T: Bassist and vocalist Jeff Paulick's screams sound a bit out of place during the group's more tuneful excursions.

DEKAPITATOR

Metallica songs like "Blackened," "Creeping Death" and most obviously "Whiplash" are the primary building blocks for this Bay Area



band, which started as the side project of two members of the grindcore group Exhumed. Fortunately, Dekapitator don't just ape San Francisco's finest; they expand upon the foundation with elements of crossover and German thrash.

WHY THEY COULD: The musicianship is tight enough to hold the songs together but loose enough to shudder like a runaway locomotive, and the dueling leads of Matt Hellfiend and D. Attacker keep the adrenaline flowing.

WHY THEY COULDN'T: The band's debut, *The Storm Before the Calm* (Relapse), is somewhat lacking in diversity.

ETERNAL DECISION

This blatantly Christian band from Edmond, Oklahoma, plays mostly midpaced thrash that marries the melodic fretwork of Metallica



with the jagged punch of Pantera. Singer and guitarist Cory Boatright sounds so much like Metallica's James Hetfield that some jokesters have posted Eternal Decision songs online claiming they're new Metallica tracks.

WHY THEY COULD: Lead axman Tommy Torres is equally skilled at speedy runs and slower, bluesy strings bends.

WHY THEY COULDN'T: Their lyrics are way preachy, and Boatright isn't always on key—kind of like Hetfield.

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tions and reaching people, so it works really well.



BEAULIEU If you want to be in a successful band, it's all about the songs. Who gives a shit if you can play 100 miles an hour if the songs all suck? I try to write parts that are catchy even without the vocals; I want the riff to sound cool on its own. Then it gets even better when the rest of the band layers on top of it.

GW A lot of kids are learning to play guitar by listening to your records and watching you online. How does it feel to be in that position?

HEAFY You'd think it'd be weird, but it's not. I think it's great that we've got fans that can play every one of our songs better than we can. It's amazing. I think people should take the time to learn their instruments, and I don't mind if we're helping them do that. Practicing is so important. It's like taking care of your body.

BEAULIEU Fans say we're guitar heroes, and it's flattering, but it's not like, "Dude, I'm a fucking guitar hero!" I'm glad they enjoy our music and can draw inspiration from it. And if learning our songs helps their playing, that's cool, too. But I really don't think about it unless someone brings it up. Like in a guitar magazine! [*laughs*]

GW You've both just scored signature guitars. How'd that come about, and what makes these guitars *your* guitars?

BEAULIEU Obviously, I've always thought it'd be cool to have a signature guitar, something that was mine and mine alone. Then Dean came to us and asked if we'd like to do it.

In the beginning of 2007, we were on the Big Day Out tour. We were in the hotel bar, getting hammered, when I scribbled an idea for my guitar on a cocktail napkin. I took a picture of it and send it to Dean. They came up with something awesome, but when I played it on tour, another guitar company thought it looked too much like theirs! So we scrapped it, went back to Dean and worked out some new ideas.

I've always been a big V guitar guy. I love the Jackson Vs and Razorbacks. That's what I wanted, but then Dave Mustaine came out with *his* Dean signature V! Finally, I worked out a way to bring something to the V without ruining the basic idea of the guitar. It's also got 24 frets, and I made the neck into a "C" shape. It's as thin as you can get it without it falling apart.

HEAFY I just described the sound I wanted so they could work out the custom pickups. I love the ML body but wanted to add a couple extra frets to the neck. We also carved away at the neck a bit—they actually did a mold of my hand and carved it to the highest point before it'd snap off. I also had them make it heavy...maybe *too* heavy! But it's still fucking awesome.

GW You're about to go out on tour with Slayer. Kerry King has said that he digs your playing and is looking forward to watching you guys. Are you now thoroughly freaked out?

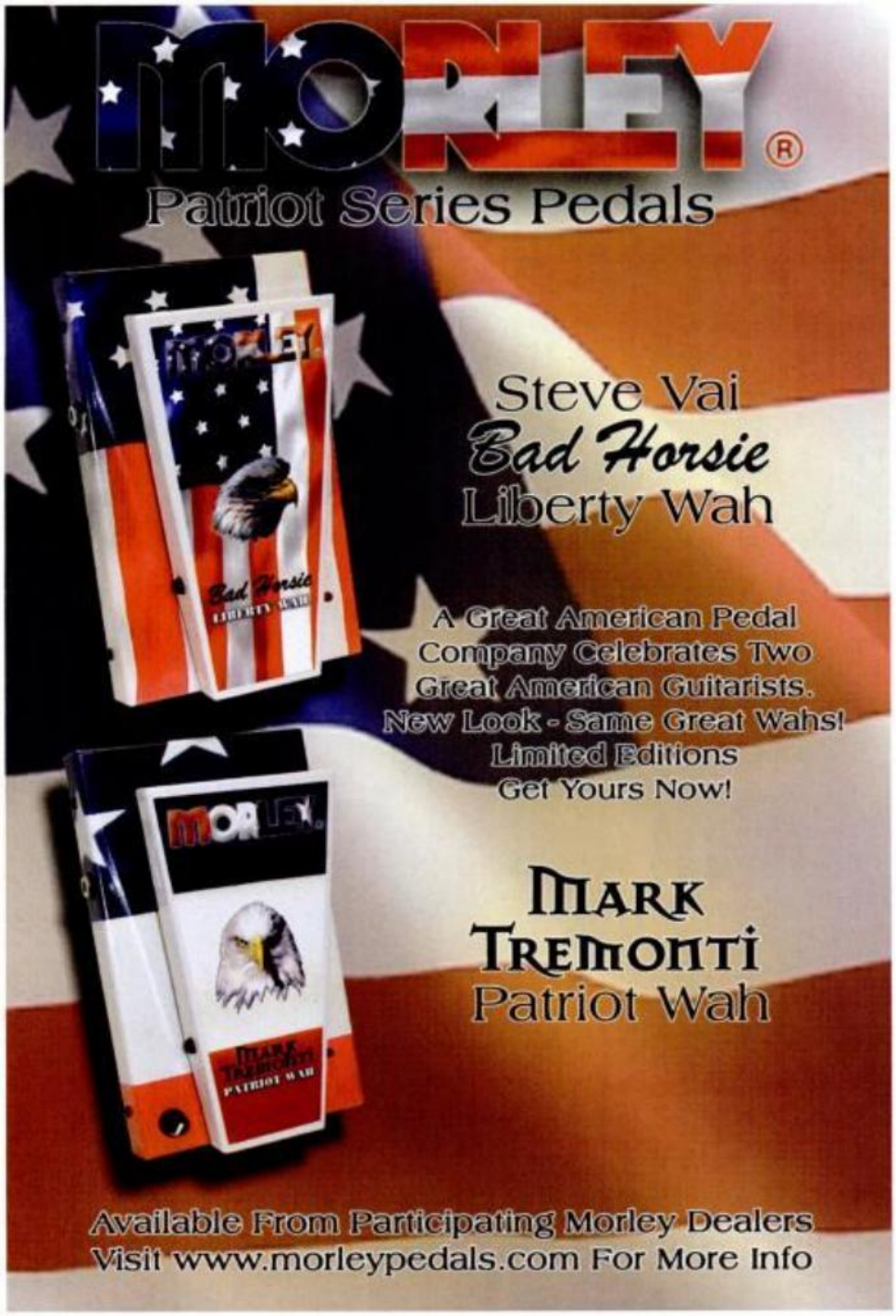
HEAFY [*laughs*] No, but it's crazy to hear that, and it feels really great. We learned how to play fast by playing Slayer songs. They showed us what extreme music can be, so to hear something like that is just awesome.

GW Slayer aren't the only band with strong guitar cred that you've toured with. You've gone out with Iron Maiden and Metallica, too.

BEAULIEU It's definitely fun going out on tour with bands that are veterans. It inspires you to get bigger and do better. When you go out on tour with these guys, you've got to have your A game, you've got to bring all your artillery. Their fans are die-hard, and if you want them to notice you, you need to come out with all guns blazing. So it lights a flame under your ass.

HEAFY We're huge fans of both those bands, obviously! We were a little nervous going out with Maiden, because we'd heard some horror stories about other bands who opened for them. Not because of Maiden but because the audiences just weren't receptive to the opening acts. But we had a great time and the crowd was awesome. And the guys in Maiden were really friendly and fun to hang out with.

But here's my Metallica story: I don't usually lose my shit when I talk to some of these bands we tour with, because we're all just regular people. But James Hetfield—watching him, that's what made me want to play live. When I saw him at a festival, the guys told me to talk to him. I went over and it was sort of horrible. I stumbled over my words, I think I interrupted his conversation, I don't even remember what I said. But it was still cool to meet one of my heroes! I guess that, sometimes, I'm still just a fan.



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Check out this month's CD-ROM for audio files of these examples!

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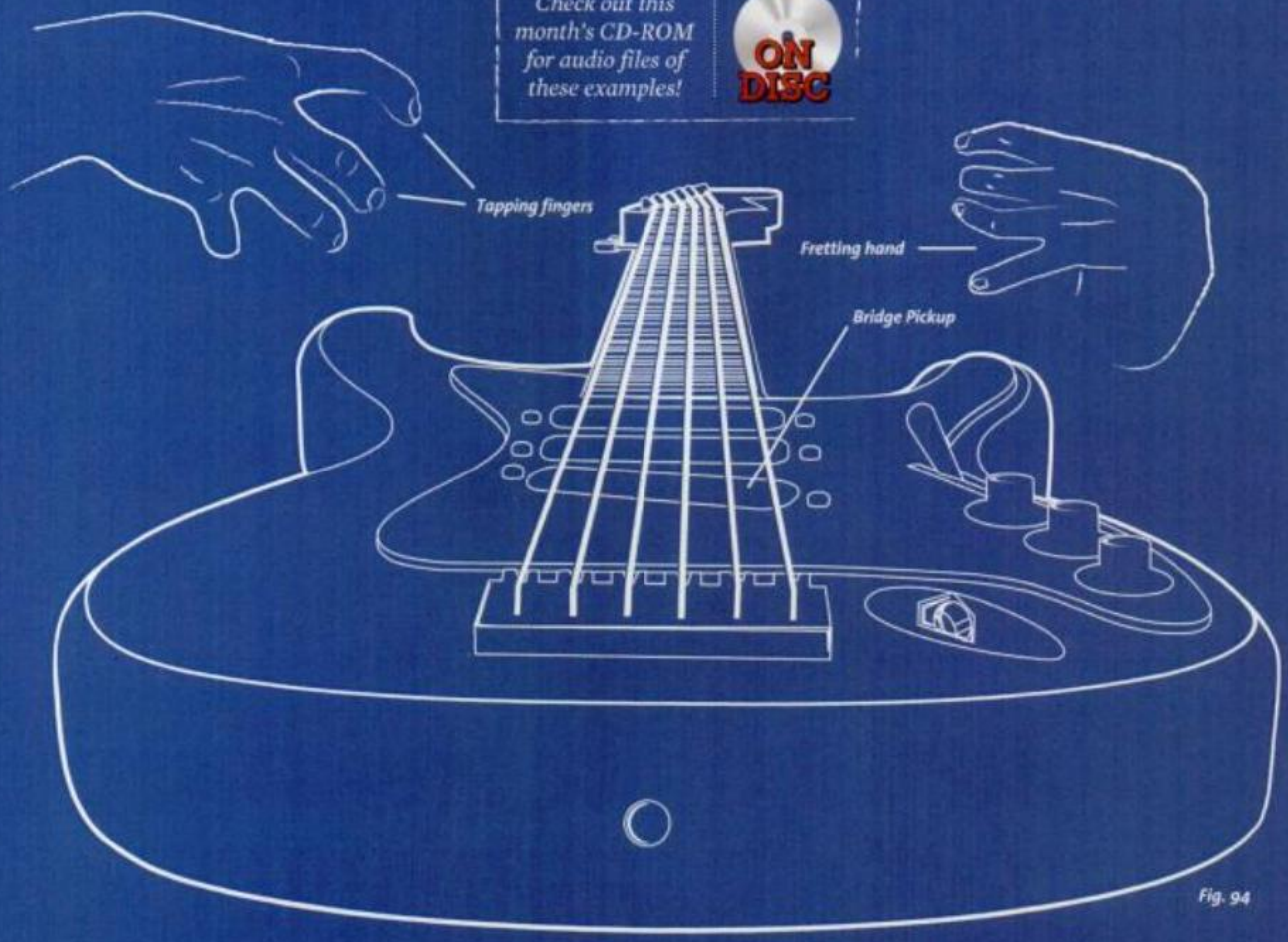


Fig. 94

TAPPER'S DELIGHT

Guitar World shows you 20 challenging tapping licks that will improve your two-handed fretboard technique.

by Guthrie Govan

FRETBOARD TAPPING has earned a bad name in certain sectors of the guitar community. Some players dismiss it as a technique suitable only for perpetrating the worst possible kind of overblown, unmusical histrionics, preferably played through a wall of amps that "go to 11."

If you feel that way, then you probably haven't even managed to read this far. But for those of you who are still undecided about tapping, I would urge you to view the technique simply as an easy way to play notes you could never reach otherwise. If you think of your tapping fingers as extensions of your fretting hand, you'll find it easier to imagine how this technique can benefit virtually any style of playing.

TRACK RECORD

In the world of rock, Van Halen's self-titled 1978 debut album heralded a tapping craze that soon caught on like wildfire. In the years following the album's release, gifted guitarists such as Randy Rhoads, Joe Satriani and Steve Vai used the technique in their own landmark recordings. If you want to hear tapping taken to new heights of invention, check out *Freak Kitchen* by Mattias Eklundh and *Normal* by Ron Thal (a.k.a. Bumblefoot).

TONE

For tapping, many players opt to use their guitar's bright-sounding bridge pickup and a heavily distorted, or at least overdriven, tone, which serves to compresses the dynamic (volume) range of the electric guitar's signal, amplifying the quieter notes and increasing sustain,

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although players like Stanley Jordan manage to tap with a very clean, neck-pickup sound. When tapping with a clean tone, you'll find that a compressor can even out dynamics and add sustain.

TECHNIQUE

Most tapping is performed on one string at a time using either the middle or index finger of the picking hand, depending on if, and how, you're holding a pick. Some players will momentarily tuck the pick into their palm or cradle it in the crook of one of their knuckles when they go to tap and maneuver it back into its normal position (typically between the thumb and index finger) when they go to pick again. This magician-like sleight-of-hand can take a bit of practice to attain, and for this reason many players prefer to just keep the pick in its normal place and tap with the closest available finger, typically the middle. Experiment and use whichever technique works best for you. Eddie Van Halen holds his pick between his thumb and middle finger and taps with his index finger, and Rhoads tapped with the edge of his pick, which produces a very distinct articulation. (Listen closely to Rhoads' classic solos in Ozzy Osbourne's "Crazy Train" and "Flying High Again" to hear the subtle difference in his tapping attack.)

Your speed and proficiency will increase if you minimize your movements and keep all relevant fingertips close to the strings when not in use so that they never have far to go at any given time. Depending on whether or not you're holding a pick when tapping, you may find that resting, or "anchoring," the thumb or heel of your tapping hand to the top side of the fretboard helps stabilize and steady the hand and increase the accuracy of your tapping movements.

The easiest way to train the fingers of your tapping hand is to learn from the way you perform hammer-ons and pull-offs with the more experienced fingers of your fretting hand. The following principles hold true for both hands:

- *If you're hammering a note, the force of your hammering motion will dictate its volume. The harder you hammer/tap, the louder the note.*
- *If you're pulling off to a note, its volume is a function of how far you flick the string sideways (either toward the floor or ceiling) with the finger responsible for fretting the preceding note. This sideways flicking, or pulling, motion actually serves to pluck the string again and is what keeps it vibrating. If you were to just lift the finger directly off the string, the following note would be weak and barely audible. (Note that when tapping with a pick, the "pulled-off" note tends to be louder than normal due to the pick's hard surface striking the string.)*

MUTING

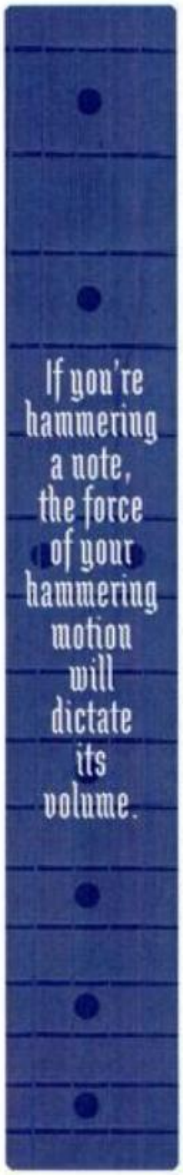
Distortion amplifies the sympathetic vibrations of unfretted strings. When tapping, you should make a concerted effort to dampen any idle strings with various parts of both hands, something that requires a bit of practice and experimentation to figure out and master. To that end, many players will place a piece of foam or fabric against the strings in front of the nut. In addition, a cheap elastic-core hair tie stretched over the headstock and positioned over the fretboard is convenient for damping the open strings.

If you're new to tapping, allow your fingertips time to toughen up and develop the necessary calluses. Hopefully, the rest will become clear as we go. We have a lot of licks to look at in this lesson, ranging from classic hard rock and metal lines to sequencer-like patterns and bluesy runs to jazzy arpeggios, so let's dive in.

FIGURE 1

This is arguably the most versatile approach to tapping. A lick like this could sit comfortably in any rock, metal, blues, country or fusion context without necessarily invoking visions of Eighties-era spandex fashion statements. The recorded performance of this example on this month's CD-ROM may sound reminiscent of Eddie Van Halen's tone, but players of diversely different styles, ranging from Billy Gibbons, Brian May and Larry Carlton, have all dabbled in this approach.

There's a strong argument here for using the middle finger of your pick hand to tap. By doing so, you can retain the pick in its conventional position and easily revert to picking at a moment's notice. You can improve your accuracy if you anchor the heel of your tapping hand to the wound strings. This will also help mute unwanted string vibration while it allows you to keep a grip on the pick.



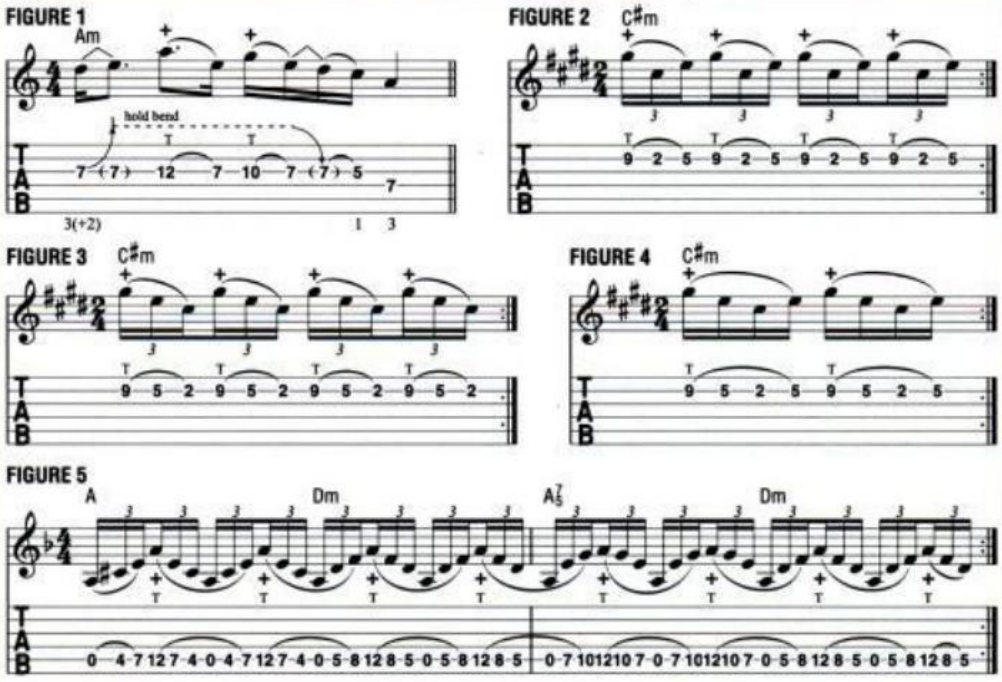
One tricky aspect of tapping a bent note like this is that the string moves closer to its neighbor (in this case, the D string), so you have to be extra careful to ensure that your tapping finger only makes contact with the G string. Try to bend the G string with your fret-hand ring finger while you simultaneously push the D string up slightly with the tip of that hand's middle finger. This can help create more clearance between the two strings and provide a little more margin for error.

FIGURE 2

The following five examples serve as a great tapping primer, and there's no other way to play arpeggio ideas like these with the same level of fluidity.

FIGURE 2 presents a classic Van Halen–style single-string triad tapping lick. This is the famous "Eruption" triad. To make this sound effective, the tapping finger must execute a strong pull-off as it leaves the ninth fret, thus ensuring that the C♯ at the second fret rings out as prominently as its predecessor. You should also attempt to preserve a strict triplet rhythm, with every note equal in duration and volume.

Incidentally, there's no single "right" way to execute a pull-off with the tapping finger. Some players prefer to flick the string upward, while others find it easier to flick it downward. Experiment with both approaches to find out which integrates more easily with the natural angle of your tapping hand and allows you to dampen the idle strings more effectively.



FIGURES 3 AND 4

FIGURE 3 is a variation on the previous figure. Here, the order of two notes played by the fretting hand is reversed. It's important that you become familiar with both approaches so that you can move on to ideas like the one shown in **FIGURE 4**, where the arpeggio goes all the way down and back up again, enabling you to move away from the ubiquitous triplet rhythm and phrase licks in even 16th notes.

FIGURE 5

Here's another twist, reminiscent of Van Halen's tapping licks in "Spanish Fly" and "Hot for Teacher" and Satriani's "Satch Boogie." In this lick, the first finger of your fretting hand has to pull off to the open A string, preferably without disturbing the D string in the process. As ever, careful attention to damping and accurate timing of each note are the keys to making this lick flow clearly. To sound the very first note, pluck the open A string with your tapping finger. Once you've gotten the string moving, all the subsequent open A notes are pulled-off to with the fretting hand.

FIGURE 6

This example demonstrates how you can outline a chord progression with triad inversions. Notice how the lick lets you arpeggiate four different chords without moving either hand far from its starting point. This is done by analyzing the component notes of each chord and placing them so that they all fit into roughly the same area of the fretboard.

The tapping sequence is similar to that found in **FIGURE 5**, but since we're tapping the highest note twice, the sequence is now six notes long. Players such as Rhoads and Nuno Bettencourt have used this variation to great effect.

FIGURE 7

This next example isn't reminiscent of any rock players and is intended to show how you can use tapping to create something a little bit different. If you start by looking purely at the B-string notes, you'll see that the tapped notes outline a rhythm known in Latin music as the 3:2 clave: if you're a fan of the bossa nova style, you'll have heard this rhythm before. In this example, the fretting hand essentially does whatever is needed to fill in the gaps between the all-important tapped notes.

Once you're familiar with the phrasing pattern, include the notes on the high E string, which adds a harmony to the B-string notes. Try tapping with either your index and middle fingers or the middle and ring (on the B and high E strings, respectively). The trickiest part here is arching your fret-hand fingers sufficiently so that the open E string is not muted by the underside of your index finger. Try to think like a classical player, keeping the thumb of your fretting hand based around the middle of the back of the neck.

FIGURE 6

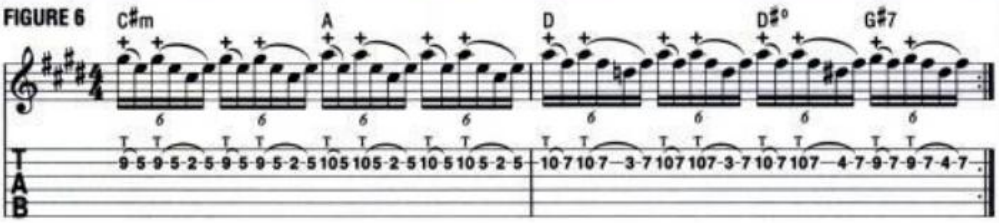


FIGURE 7

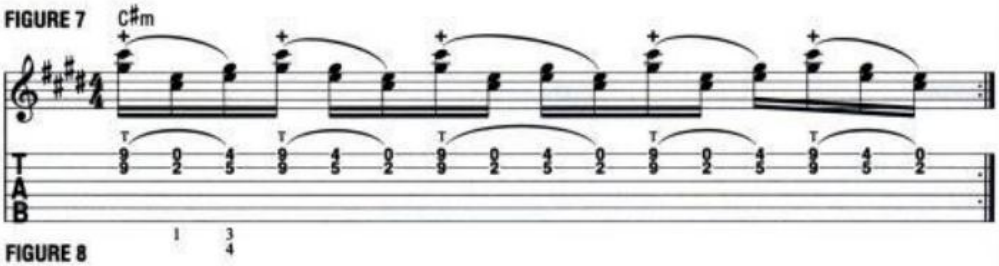


FIGURE 8

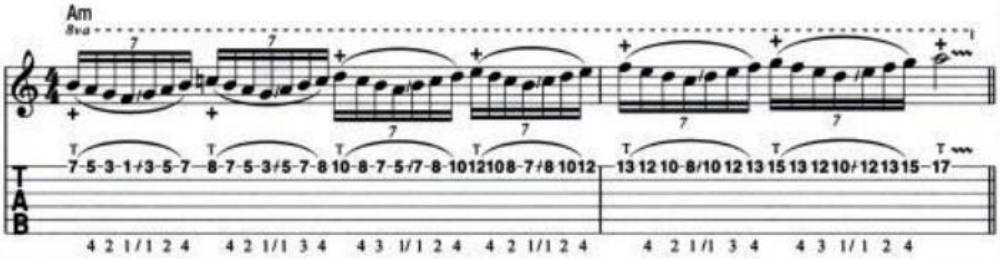
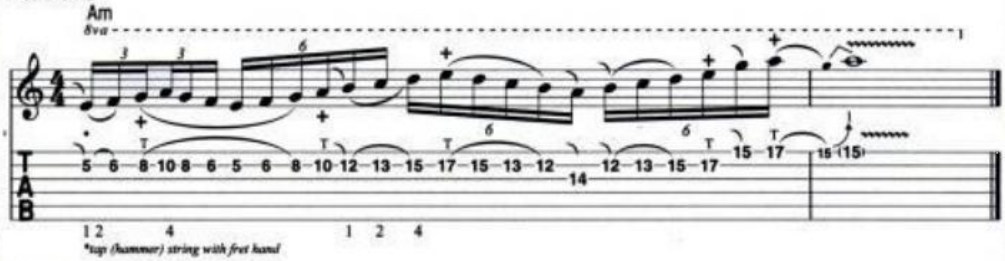


FIGURE 9



*tap (hammer) string with fret hand

FIGURE 10

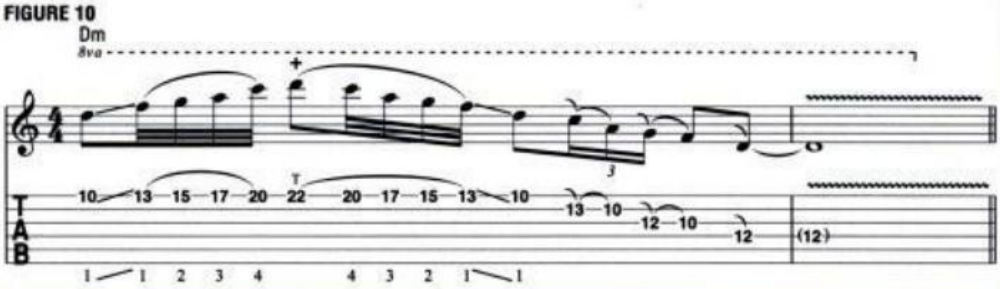


FIGURE 8

This next example demonstrates how you can use tapping in conjunction with finger slides to cover a lot of the fretboard in a short amount of time and achieve a smooth legato effect. The note choice here is derived from the A Aeolian mode (A B C D E F G), but you can design similar licks using the notes of any seven-note scale.

At slow speed, it can be tricky to squeeze seven evenly spaced notes into each beat—most of the popular music we hear tends to divide the beat into twos, threes or multiples thereof, so a grouping of seven might sound a little unfamiliar—but you'll find that this becomes less of a problem at faster tempos. Simply aim to nail each new beat with a tapped note, and you'll find that the notes in between will tend to distribute themselves evenly as you speed things up.

FIGURE 9

Here's an interesting twist on the single-string scalar tapping approach. The first 10 notes look normal enough, but by the 11th you see that the fretting hand has leapt past the tapped note, to the 12th fret to perform a fret-hand tap, also known as a "hammer-on from nowhere." The tapped note needs to be held at the 10th fret as the fretting hand quickly zooms up to the 12th fret, and you'll need to be careful to ensure that the two hands don't collide.

This lick won't be for everyone, and it's not particularly easy. On the other hand, it's a useful approach whenever you're trying to work out a fingering for something and it feels like you simply don't have enough strings. This bypassing technique also has a certain flamboyant visual appeal, so it

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should come as no surprise to learn that Steve Vai was employing it as far back as the early Eighties.

FIGURE 10

This example is inspired by Bumblefoot. The important part here is the first half of bar 1; the lazy approach would be to play two evenly spaced groups of five, but you get a wholly different effect if you prolong the two D notes (at the 10th and 22nd frets) and squeeze all the other notes into a shorter space of time. If you're having trouble with the seven-fret stretch here, you could instead play 13-15-16-17 on the first string instead of 13-15-17-20. It doesn't sound quite as cool to me, but it's still a great lick.

Regarding the rhythmic phrasing of this lick, in **FIGURE 8** we saw how an odd number of notes tends to be distributed evenly throughout a beat as you increase speed. Sometimes, however, it can be fun to resist that tendency and preserve a more distinct rhythmic contour, as we do here. The ear can still identify distinctions between the rhythmic values of the notes even when they are played at ridiculously high speeds.

FIGURE 11

Here's something a little more conventional. The idea is to play a blues lick with the fretting hand while highlighting certain notes by tapping them an octave higher. This is somewhat reminiscent of Nuno Bettencourt's or Mattias Eklundh's soloing styles.

The most challenging aspect of this lick is that you have to clearly and loudly hammer the first note on each new string with your fret-hand's index or middle finger. This may feel a little weird at first, given that the index finger spends the bulk of its time acting more like a fleshy capo rather than as an independent hammering digit, so focus on executing the first-finger hammer-ons as cleanly as possible. This will be time well spent, as some of the subsequent licks will require much the same skill.

With regard to the final bent note: your tapping finger's only role here is to hammer the note and then keep the string pushed down onto the fret while the fret-hand middle finger bends the string. As indicated, hammer the last note in the bar 1 with your middle finger, but once the tapped note has been initiated, there's no harm in enlisting the fret hand's ring finger to assist with the bend. As always, do whatever it takes to perform the job with the least amount of effort, pain and intonation issues.

FIGURE 12

Now for some more Van Halen–style fun. This lick is loosely modeled on a famous lick from "Hot for Teacher," and it's based on the A blues scale (A C D E♭ E G). As with **FIGURE 5**, there's a strong argument in favor of plucking the first note of the lick with your tapping finger. After that, each new string is greeted by a hammer-on, courtesy of the fret-hand's ring finger. Hopefully you'll find this easier than the first-finger hammering required in the previous example.

FIGURE 11

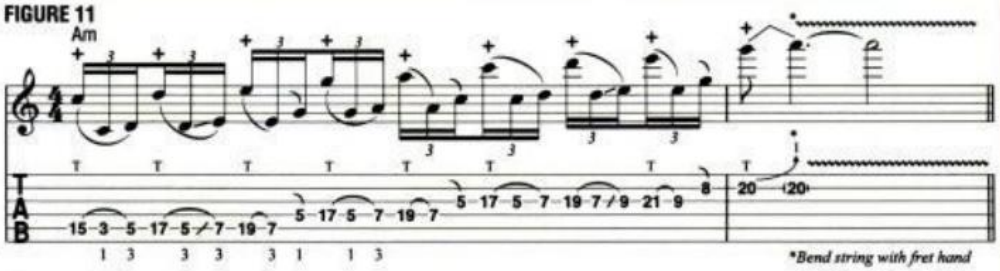


FIGURE 12



FIGURE 13

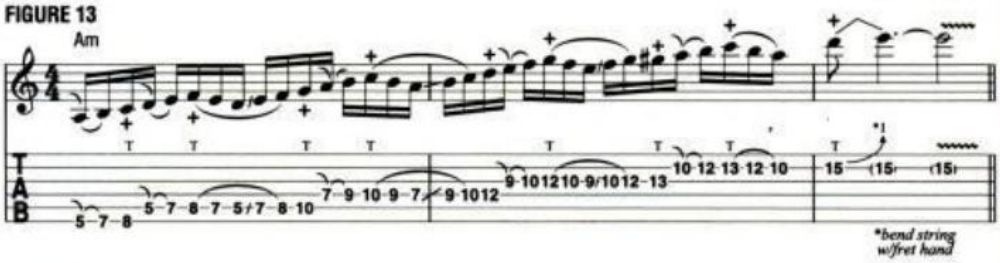


FIGURE 14

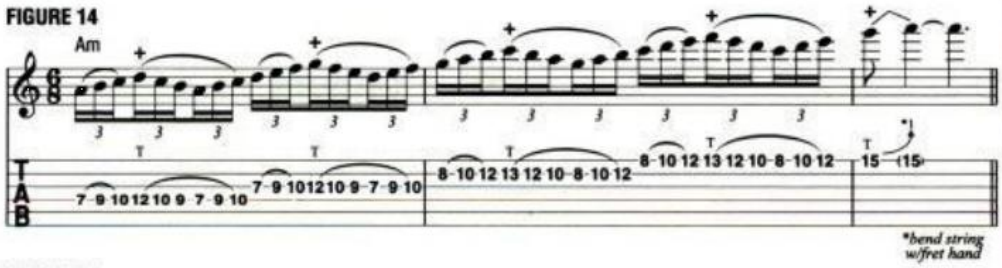


FIGURE 15



FIGURE 13

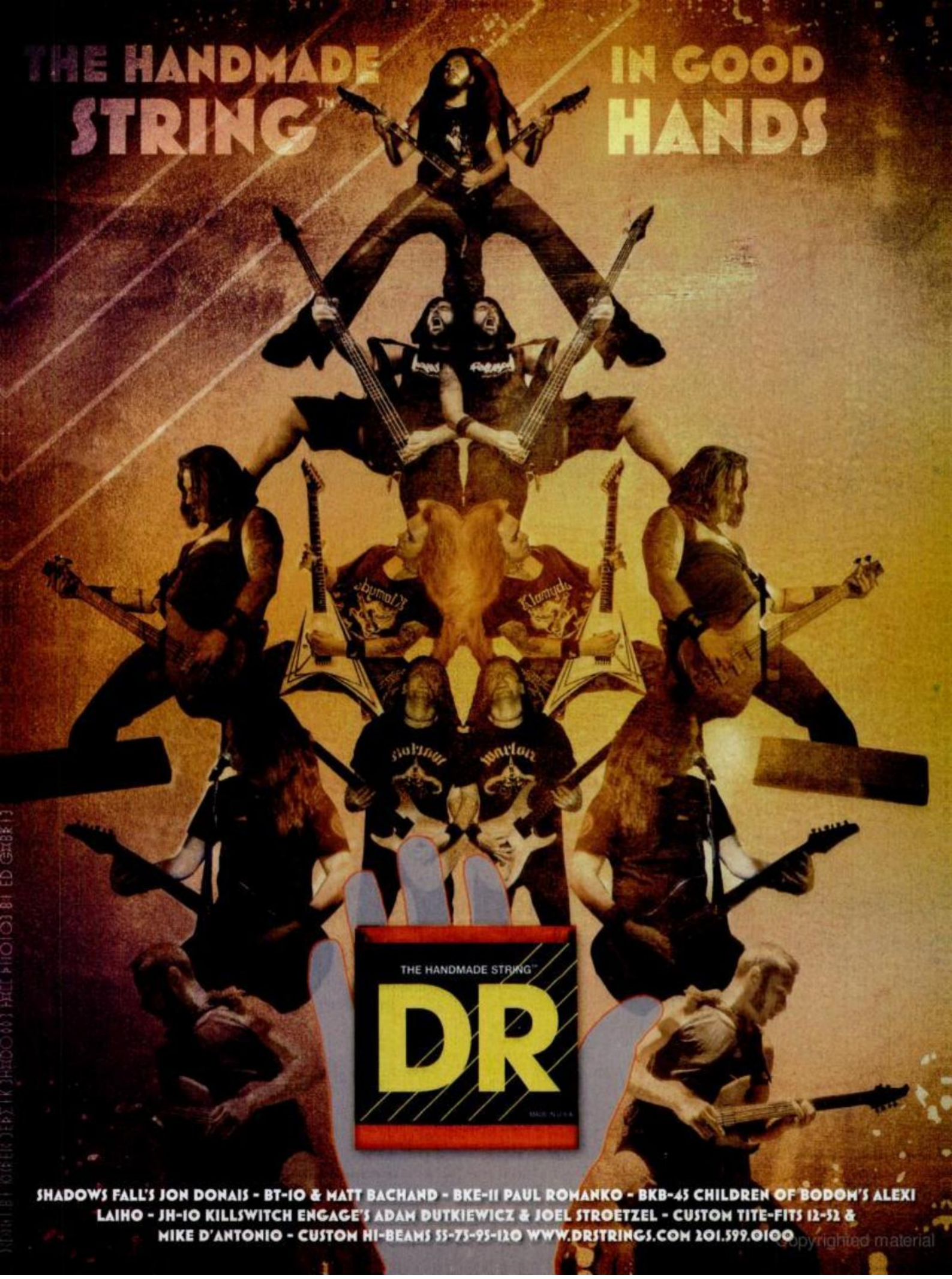
This lick illustrates a scalar fingering approach favored by players like Greg Howe (who is featured in this month's Betcha Can't Play This, page 32). The fingering doesn't incorporate any particularly wide intervals, and you could feasibly play the whole of the first two bars using strict left-hand legato, but by using the tapping hand to share some of the work you should be able to get more volume out of the lick while sparing your fretting hand from undue fatigue.

Here's the downside: the tapped notes often fall in unusual places within the bar (rather than, say, on the downbeats), so this approach may feel a bit unnatural at first. Having said that, Howe's exemplary playing is ample testimony to what can be done with this approach if you devote some time to it.

FIGURE 14

Here's another scalar tapping concept. Most players would simply hammer the first note on each string with the first finger of the fretting hand, but the approach suggested in the tab here is based on the way Reb Beach (of Winger, Dokken, Night Ranger and now Whitesnake) would do it. Reb taps with his middle finger, so for ascending sequences he'll use the ring finger of his tapping hand to pluck the first note on each new string. This may feel odd at first, but it undeniably gives you more volume and defini-

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tion, particularly if you prefer not to use a lot of distortion.

FIGURE 15

If you go to any guitar show or music fair and head toward the "pointy guitar" booths, you'll hear a veritable army of players churning out the following lick furiously and repeatedly. It's a simple example of a "sweep-and-tap" arpeggio, which can be viewed in three sections.

Section 1 (the first five notes) involves dragging the pick downward across the strings in a single stroke to outline the first five notes of this C major arpeggio. Ideally, each fret-hand fingertip should relax slightly at the end of its designated note to ensure that only one note is ringing at a time. By moving the whole picking hand downward as you sweep, you should be able to utilize your palm for a bit of extra string damping. High-gain settings are pretty much de rigueur for this kind of lick, so you can never be too careful when it comes to muting unplayed strings with both hands.

Section 2 (beginning with the sixth note) requires that you hammer the G at the 15th fret while bringing your tapping finger into position. The first three notes of beat two should then remind you very much of what we did back in **FIGURE 3**.

Section 3 involves the last three notes of beat two. You could either sweep these notes with a single upstroke of the pick, or do what most players prefer and use fret-hand hammer-ons while repositioning the picking hand for the next big downstroke sweep on beat three.

Note that most of this lick involves techniques other than tapping, yet that one tapped high C note makes all the difference, adding a pleasingly soft quality to the top half of the arpeggio and contrasting nicely with the more percussive sound of sweep picking.

FIGURE 16

Here's another approach to playing arpeggios, this one incorporating more taps, plenty of fret-hand hammer-ons and no sweeping whatsoever, resulting in a more fluid sound. Check out shredders like Scott Mishoe to hear this approach in action.

This example marks the first instance in which we've encountered a slid tapped note. You'll find the key here is to slide with authority and to ensure the fingertip is constantly pushing on the string. Otherwise you run the risk of losing the note, particularly as you slide back downward. However, don't press the tapping finger against the string any harder than is necessary, as doing so will create excessive friction that will slow you down and actually make the tap-and-slide more difficult than need be.

FIGURE 17

Here's the same concept applied to a blues scale. Note that this and the preceding pattern are symmetrical, essentially featuring the same shape on each subsequent pair of strings.

FIGURE 16

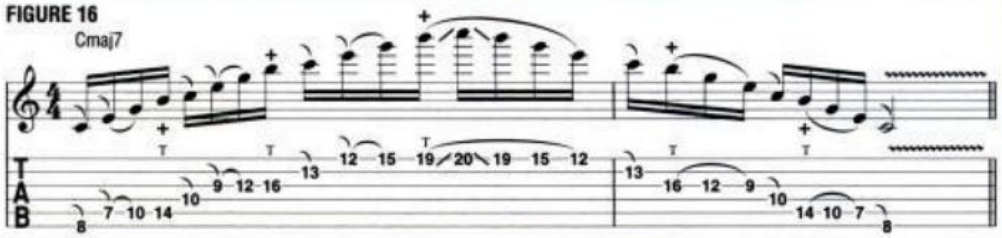


FIGURE 17

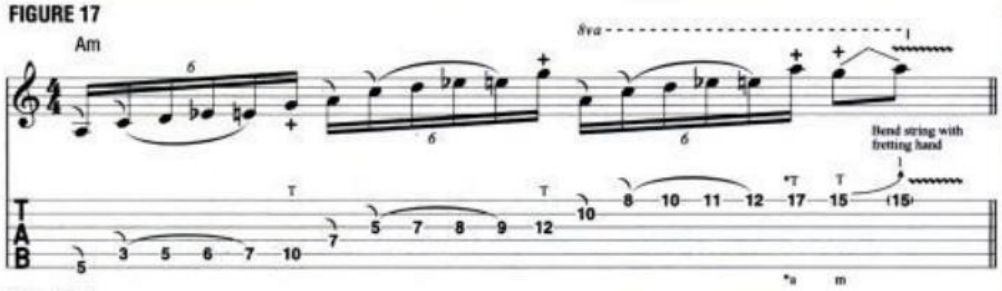


FIGURE 18

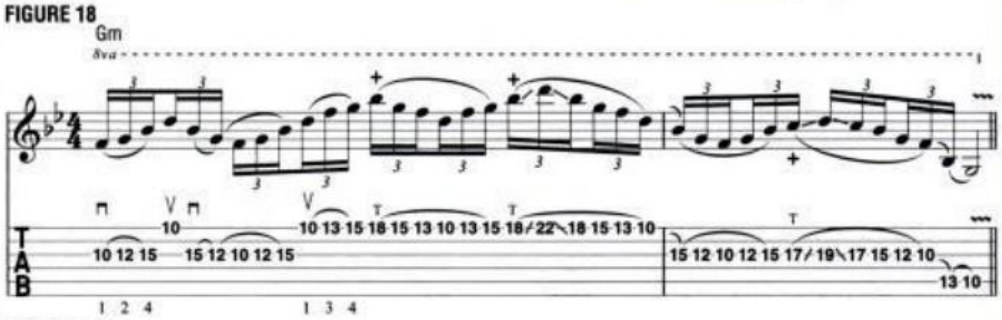


FIGURE 19

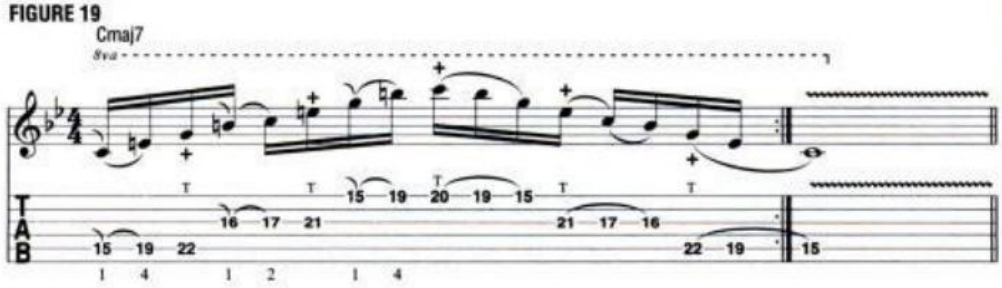


FIGURE 20

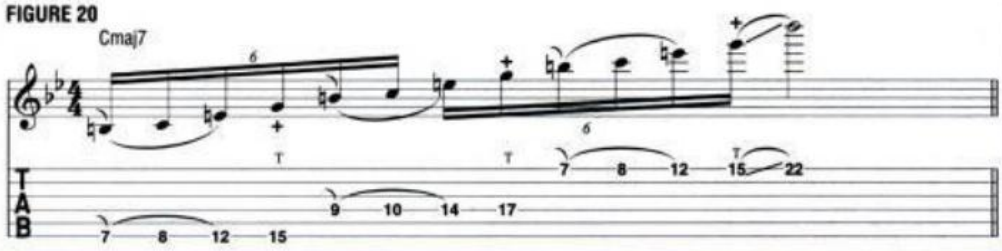


FIGURE 18

This run starts out as a signature Paul Gilbert string-skipping lick, then moves into tapping territory. Musically, all the notes (apart from that pesky C in bar 2) are from a Gm7 arpeggio (G B♭ D F), but the overall effect is closer to that of a warp-speed G minor pentatonic (G B♭ C D F) blues lick. The slides toward the end of bar 1 span four frets, so they're a little trickier than the single-fret slide in **FIGURE 16**, but the principle is the same.

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FIGURE 19

Here's another arpeggio-playing approach that incorporates string skipping and tapping. Michael Romeo of Symphony X is rather partial to this approach.

FIGURE 20

If you're not averse to a bit of fret-hand stretching, this final example offers a versatile approach to playing major seven arpeggios. It has the same symmetrical qualities as **FIGURES 16** and **17** and incorporates string skipping by cramming each octave's worth of Cmaj7 arpeggio notes (C E G B) onto a single string.

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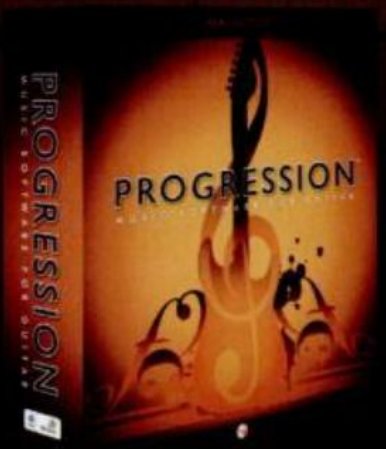


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ALTERNATE UNIVERSE

USING ALTERNATE PICKING AND NOTE SKIPPING TO PLAY INTERESTING ARPEGGIO PATTERNS



HI, AND WELCOME to the first installment of my column. I'd like to begin with a very simple picking exercise (**FIGURE 1**) and show you some neat and musically interesting variations you can spin from it. We have two notes, E and B, picked repeatedly with alternating downstrokes and upstrokes, a technique known as *alternate picking*. This is a good exercise for what I call "outside picking," as the pick movement is consistently on the "outside" of the pair of strings, which is considerably easier than "inside picking."

What I am going to do now is expand on this idea by applying a mathematical pattern to an Em triad arpeggio (E G B). In **FIGURE 2a**, the notes are played sequentially in an ascending fashion in two octaves across the neck; in **FIGURE 2b**, the same notes are played in a different position as a sweep-picked arpeggio (sweep picking involves dragging the pick across the strings in a single downward or upward motion).

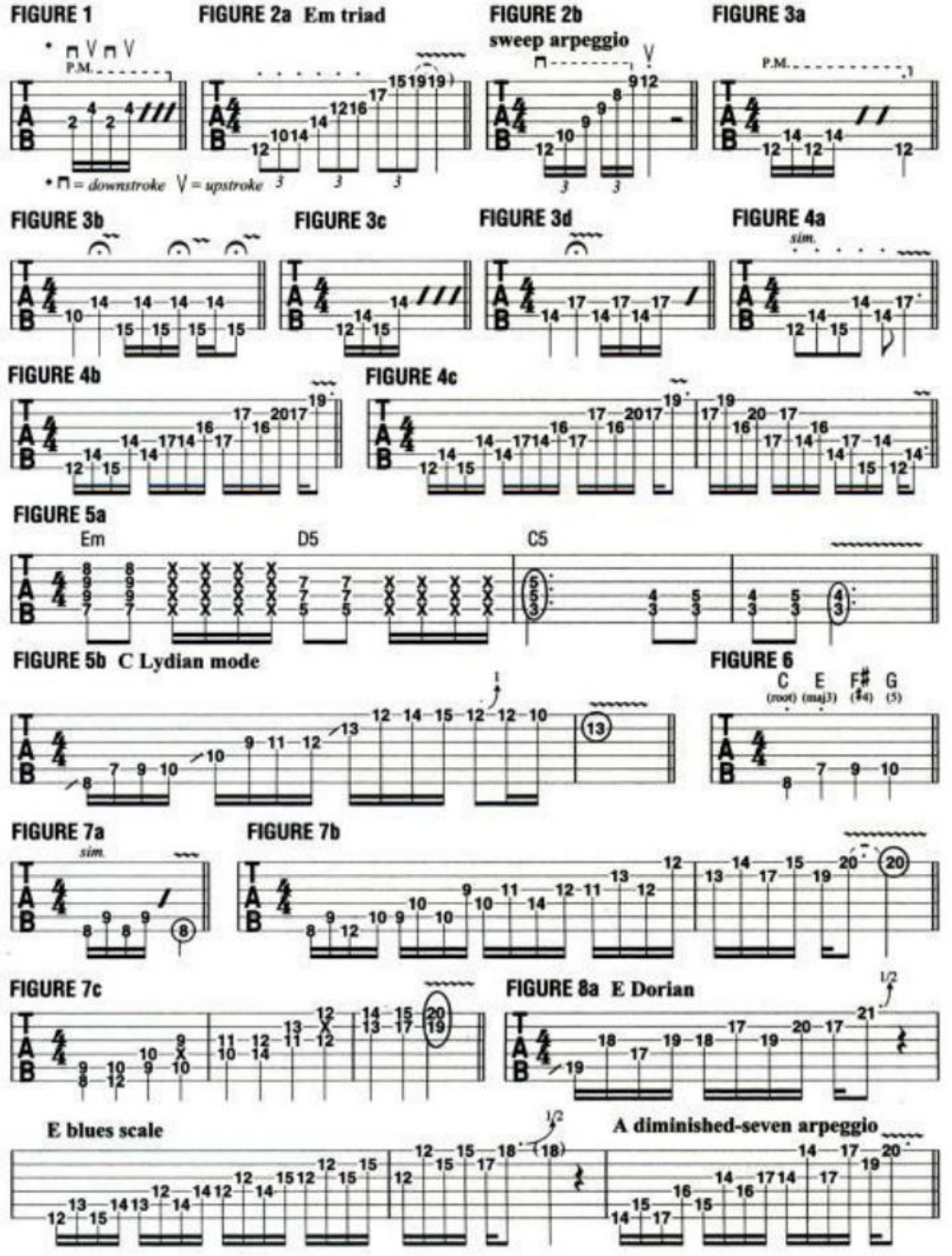
This is how most rock guitarists play arpeggios—straight up and down. What I like to do in order to create a more interesting *melodic contour* is apply a note-skipping pattern that goes "up two, back one, up two, back one," etc," as demonstrated in **FIGURES 3a-d**: in **FIGURE 3a**, instead of playing E to G, I play E to B, just like our initial picking exercise. In **FIGURE 3b**, I move on to the next pair, G-E, using the same "outside picking" motion. Now that we have a new pattern, let's get it under our fingers by alternating between each note pair (**FIGURE 3c**). **FIGURE 3d** shows the next pair, B and G, and all three pairs are played in sequence in **FIGURE 4a**. The pattern sounds cool when continued across three octaves, as demonstrated in **FIGURES 4b** and **FIGURE 4c**.

This note-skipping concept can be applied to other arpeggios, as well as scales. A very common chord progression in rock and metal is Em D5 C5 (**FIGURE 5a**). It's standard practice with this progression to substitute the raised, or sharp, four (♯4) for the five of the C5 chord, sounding C and F♯ instead of C and G. This alludes to the C Lydian mode, shown in ascending four-note groups in **FIGURE 5b**.

Instead of just playing a C major triad (C E G) over C5, let's add the ♯4 to the mix, as shown in **FIGURE 6** with the notes C, E, F♯ and G. If we apply the note-skipping concept, we get C-F♯ as our first pair (**FIGURE 7a**). **FIGURE 7b** illustrates the ensuing sequence played across three octaves. It's also fun to play each pair as a two-note chord (**FIGURE 7c**).

ON DISC

Try applying this approach to whatever scale or mode you can think of. As shown in **FIGURE 8a**, it works well with E Dorian, the E blues scale and an A diminished-seven arpeggio. ❐



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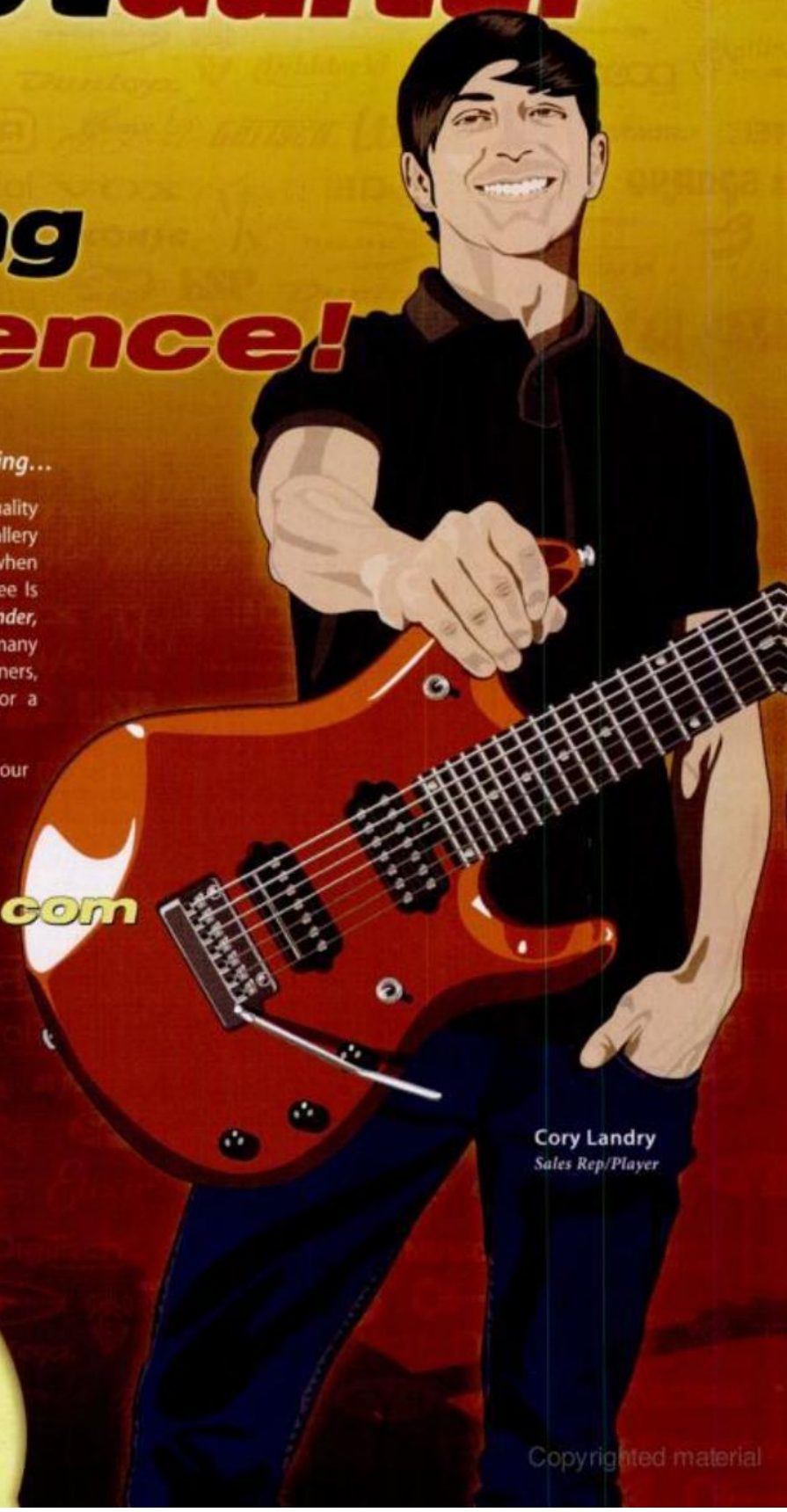


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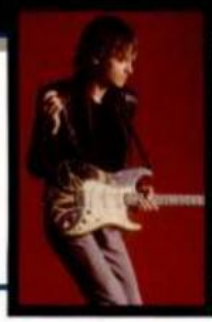


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AN ALCHEMY OF SWEET PATTERNS

WORKING WITH DIATONIC THIRDS, SIXTHS AND 10THS



LAST MONTH WE LOOKED at the way in which diatonic (scale-based) thirds can be stacked to form triads and seventh chords, which we then played as arpeggios, moving up and down one string only. This month I'm going to show you the pattern structures of the intervals thirds, sixths and 10ths as they fall on pairs of strings, and in doing so, introduce you to some absolutely magical ways to think about and use them. Once you learn these structures, your musical knowledge will advance toward what is called *deep functional harmony*; in other words, we're going to pack a giant punch into a group of rather simple pattern structures. This will open a huge shortcut to a vast body of musical knowledge on the guitar that otherwise might take you years to figure out... and lots of guitarists never figure this stuff out! So fasten your safety belts. Here we go.

THIRDS

AS YOU RECALL FROM LAST MONTH, there are only two types of thirds: a major third, which is two notes two whole steps apart, or the distance of four frets on a single string, and a minor third, which is two notes three frets away from one another, or the distance of a whole step and a half step (or a half step and a whole step). So if we were to take a major scale and add a third to each degree or note in the scale, we would end up with a formula like the following, with the numbers indicating the scale degrees and each dash representing a half step:

1 – – – – 3 major third
2 – – – 4 minor third
3 – – – 5 minor third
4 – – – – 6 major third
5 – – – – 7 major third
6 – – – 1 minor third
7 – – – 2 minor third

Now we are going to look at the pattern structure as if we were in a helicopter, looking down at crop circle patterns in a cornfield. Unless a guitar has 24 frets, it is not long enough to enable you to see two complete one-octave patterns side by side up and down the neck. So we're going to look at the pattern as though we're viewing it from a great distance. Major thirds will be represented by the capital letter "M," and minor thirds with a lowercase "m." Looking at the patterns from this perspective gives us the following formula, which repeats in successive octaves:

M m m M M m m, M m m M M m m, M m m M M m m, etc.

The great thing about a third is that it clearly and economically implies a chord with only two notes. Taken in context, the above formula of diatonic thirds suggests the set of diatonic triads I ii iii IV V vi vii° without the inclusion of the fifths.

Take care to note and remember that the minor thirds (m) always come in pairs while the major thirds (M) can show up as either singles or pairs, and that counting from the first degree, or tonic, will produce a formula that goes major, pair of minor thirds; pair of major thirds; pair of minor thirds and then the single major third again. Instead of thinking from the one (I), we should think from the pattern, which is mostly pairs, and the consecutive pairs are all whole steps apart from one another—the half steps show up only between the minor iii and major IV, and between the minor vii° and major I.

Now we can arbitrarily pick a key and look at an example. (Note that as we move from thirds to sixths to 10ths, some of the shapes of the major and minor thirds will change. This can lead to some confusion because major thirds relate to minor sixths and vice versa, but we won't worry about that for now.) I'm going to put our first example in the key of G (**FIGURE 1**). This fretboard pattern structure for diatonic thirds applies to all pairs of adjacent strings that are tuned in fourths; that is, E-A, A-D, D-G, and B-E. We will need a different pattern structure for the G-B pair, however, because these two strings are tuned to a major third, one half step lower than a perfect fourth. This tuning discrepancy is important because it affects the physical/visual shapes on the fretboard.

When playing through **FIGURE 1**, don't think about the notes so much as think about the pattern structure, or sequence—M m m M M m m. We want to learn as much as we can without introducing unnecessary *cognitive dissonance*. As Einstein put it, "As simple as possible, but no simpler."

FIGURE 2 illustrates the pattern

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1 diatonic thirds on the low E and A strings, key of G

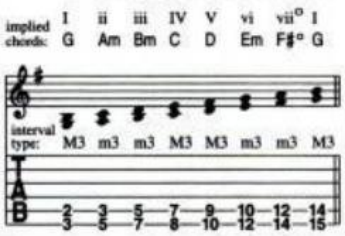


FIGURE 2 diatonic thirds on the G and B strings, key of B♭

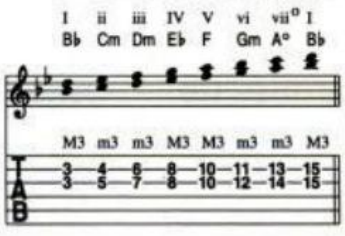
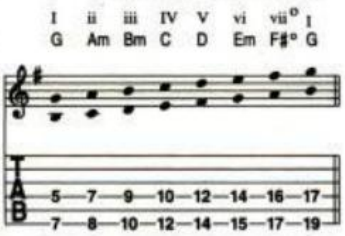


FIGURE 3 diatonic sixths on the low E and D strings, key of G



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structure for diatonic thirds as they lay on the string set G-B, beginning in third position in the key of B♭ for comparison with the previous set of shapes depicted in **FIGURE 1**, which also start in that position.

You should learn each of these two fretboard patterns thoroughly and learn it as a circle, in other words, learn to start on all the different degrees of the scale: start with two pairs of minors, then with one minor followed by one major followed by the pairs, etc. In other words, learn it thoroughly in all modes.

SIXTHS

SIXTHS ARE BUILT FROM THE same two notes as thirds, only *inverted*—meaning the higher note is either transposed down an octave or the lower note is transposed up an octave—so that the third degree is now on the bottom. Intervals are named from the lowest note, so *345671* is called a sixth, but it still only contains the same two notes—the third and the one, or root.

The formula for sixths going through the major scale will look like this, again with numbers indicating the scale degrees and the dashes representing the number of half steps:

3 — — — — — — — 1
4 — — — — — 2
5 — — — — — 3
6 — — — — — — — 4
7 — — — — — — — 5
1 — — — — — 6
2 — — — — — 7
3 — — — — — — — 1

Again, we find the same formula in terms of "major" and "minor" shapes so that the whole thing still follows the diatonic pattern M m m M M m m. However, at this point I need to disclose a little theoretical caveat that I hope won't confuse or bewilder you, and that is that major intervals, when inverted, technically become minor intervals, and vice versa. So a major third contains the same two notes as a minor sixth, albeit in different registers, and a minor third becomes a major sixth when inverted.

Now that we have that pesky theoretical disclaimer out of the way, let's look at diatonic sixths. **FIGURE 3** illustrates the fretboard pattern for diatonic sixths in the key of G on the low E and D strings. Remember that all of these pattern structures are key-independent on the guitar, that is, they can start anywhere, and they can start anywhere within the pattern, meaning in any mode of the parent major scale. In this example I'm showing sixths in the key of G for the sake of comparison to **FIGURE 1**. Notice that we're starting with the third on the lower string and the root, or I, on the higher string.

Regarding right-hand technique, as each pair of notes is played on nonadjacent strings, you can either dampen the middle string with your fret hand and strum all three strings, as you would do when playing strummed octaves, or use hybrid picking, what I refer to as the "claw" technique, which entails picking the lower note with your pick while simultaneously plucking the higher note with your middle or ring finger.

This pattern structure works on two string pairs, E-D, which we looked at in **FIGURE 3**, and A-G, shown in **FIGURE 4** in the key of A. When we cross the "tuning anomaly" line of the G and B strings, the shapes change, and the following pattern structure works for the string pairs D-B and G-E, both shown beginning in third position in **FIGURES 5** and **6**.

TENTHS

TENTHS ARE JUST LIKE THIRDS but with the higher note, the third, transposed up an octave: *1234567123*. As this represents a distance of ten scale degrees, it's called a 10th. The first pattern structure I'm going to show you for 10ths only works on one string pair, the low E and G, because the notes can only be played three strings apart, and after this we encounter the G-B string tuning anomaly. I will demonstrate this pattern once again in the key of G (see **FIGURE 7**), beginning in third position, but remember that it works from anywhere on this string pair. As there are now two unused strings between each pair of notes, you'll need to use the "claw" technique to play 10ths. Note that the formula for 10ths follows the same formula as thirds: M m m M M m m.

> **"Once you learn these structures, your musical knowledge will advance toward what is called 'deep functional harmony.'"**

The other pattern structure for 10ths works on the string pairs A-B and D-E. **FIGURE 8** depicts the pattern on the A and B strings in the key of C, beginning in third position for comparison with the previous set of shapes. The physical pattern is identical on the D and high E strings, and played in this same position gives you 10ths in the key of F (see **FIGURE 9**).

When it comes to functional harmony, thirds, sixths and 10ths serve essentially the same purpose. They're just different ways of playing the degree tones 1 and 3 (or ♭3) and implying diatonic triads. Now we can really start to have some fun. First of all, consider the textural and emotional qualities of the three different interval types. Thirds, as they are played on adjacent strings, sound "tight" and "solid." A well-known example of thirds is the intro lick to Van Morrison's "Brown Eyed Girl." Sixths, with an unused string and a fairly wide gap between the two constituent notes, have the third on the bottom and impart a somewhat "romantic" feeling. You can hear sixths a lot in blues and country, and in practically every Dylan song from his early electric period. Steve Cropper's signature intro guitar lick in the Sam and Dave classic "Soul Man" is a prime example of sixths. Finally, we have 10ths, in which the tonic and its third are separated by an octave with two empty strings between them. This builds on the romance of sixths for something achingly "wistful." That's why it's used to such great effect in the Beatles' "Blackbird."

Practice heavy. Think patterns and numbers instead of alphabetically. Analyze and utilize.

FIGURE 4 diatonic sixths on the A and G strings, key of A

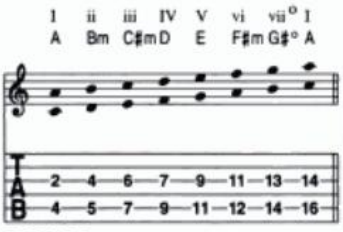


FIGURE 5 diatonic sixths on the D and B strings, key of D

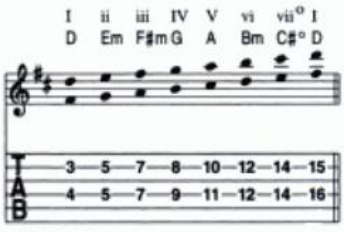


FIGURE 6 diatonic sixths on the G and high E strings, key of G

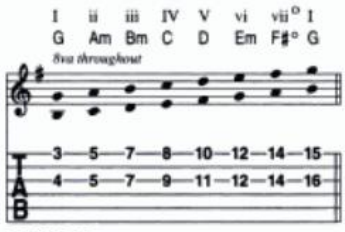


FIGURE 7 diatonic 10ths on the low E and G strings, key of G

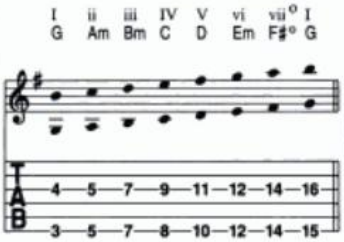


FIGURE 8 diatonic 10ths on the A and B strings, key of C

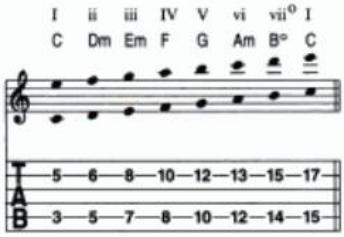
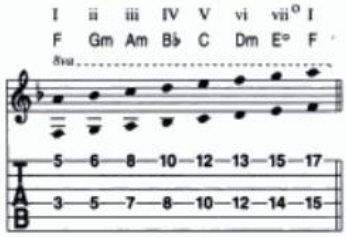


FIGURE 9 diatonic 10ths on the D and high E strings, key of F



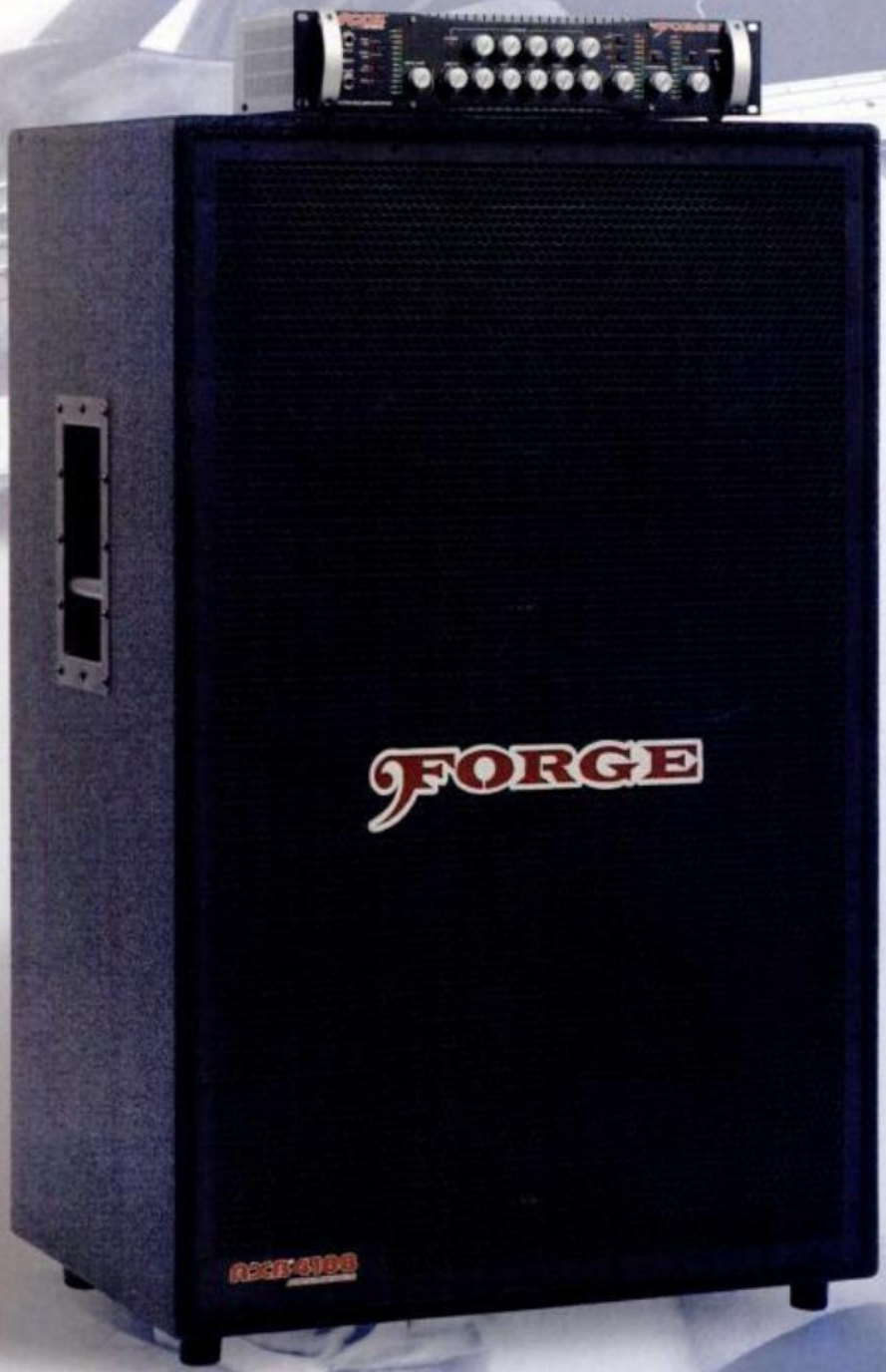
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MODE SWINGS

APPLYING MODES TO DIFFERENT TONAL CENTERS



ON DISC

WHEN WORKING ON WRITING MELODIES for my original compositions, my standard approach is to examine the chord progression in order to determine which scales or modes would best apply. A *mode* is the notes of scale, such as the major scale, oriented around a different root note and chord; Modes offer great flexibility in terms of the way they relate to a set of chords within relative keys, which makes them especially useful in more progressive styles of rock.

For example, if I'm in the key of F♯ minor, I can use the F♯ Phrygian mode (F♯ G A B C♯ D E) to create a simple motif like the one shown in **FIGURE 1**. The flexibility comes from the fact that this set of notes can be used to create six other modes just by starting on a different note in the series; likewise, each of these *scale degrees* relates to a different chord, which opens up options for different chord progressions and tonal centers.

If we take the notes of the F♯ Phrygian mode but start from B, this creates the B Aeolian mode, also known as the B natural minor scale (B C♯ D E F♯ G A); this mode relates perfectly to a B minor chord. **FIGURES 2a** and **2b** illustrate how the two modes correlate and overlap. Notice that, in terms of structure, the only difference between these two modes is the second scale degree: in F♯ Phrygian, the second is minor, or flatted (♭2), whereas in B Aeolian, the second scale degree is major, or natural.

FIGURE 3 is a solo played over a two-part chord progression that offers an example of how to use the same set of notes to create two different sounds: the first part of the progression, bars 1–6, is played over an F♯ minor tonal center, for which I utilize F♯ Phrygian; the second part, beginning in bar 7, is played over a B minor tonal center, for which I use B Aeolian. Additionally, I continue to use these same seven notes over the last two chords in the progression, E5 and G5, creating E Dorian (E F♯ G A B C♯ D) and G Lydian (G A B C♯ D E F♯) sounds. ❐

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1 F♯ Phrygian melody



FIGURE 2a F♯ Phrygian mode

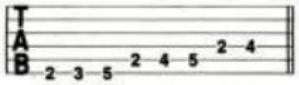


FIGURE 2b B Aeolian mode

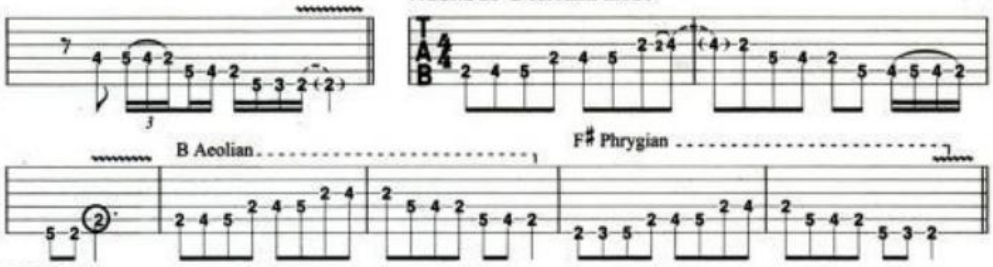
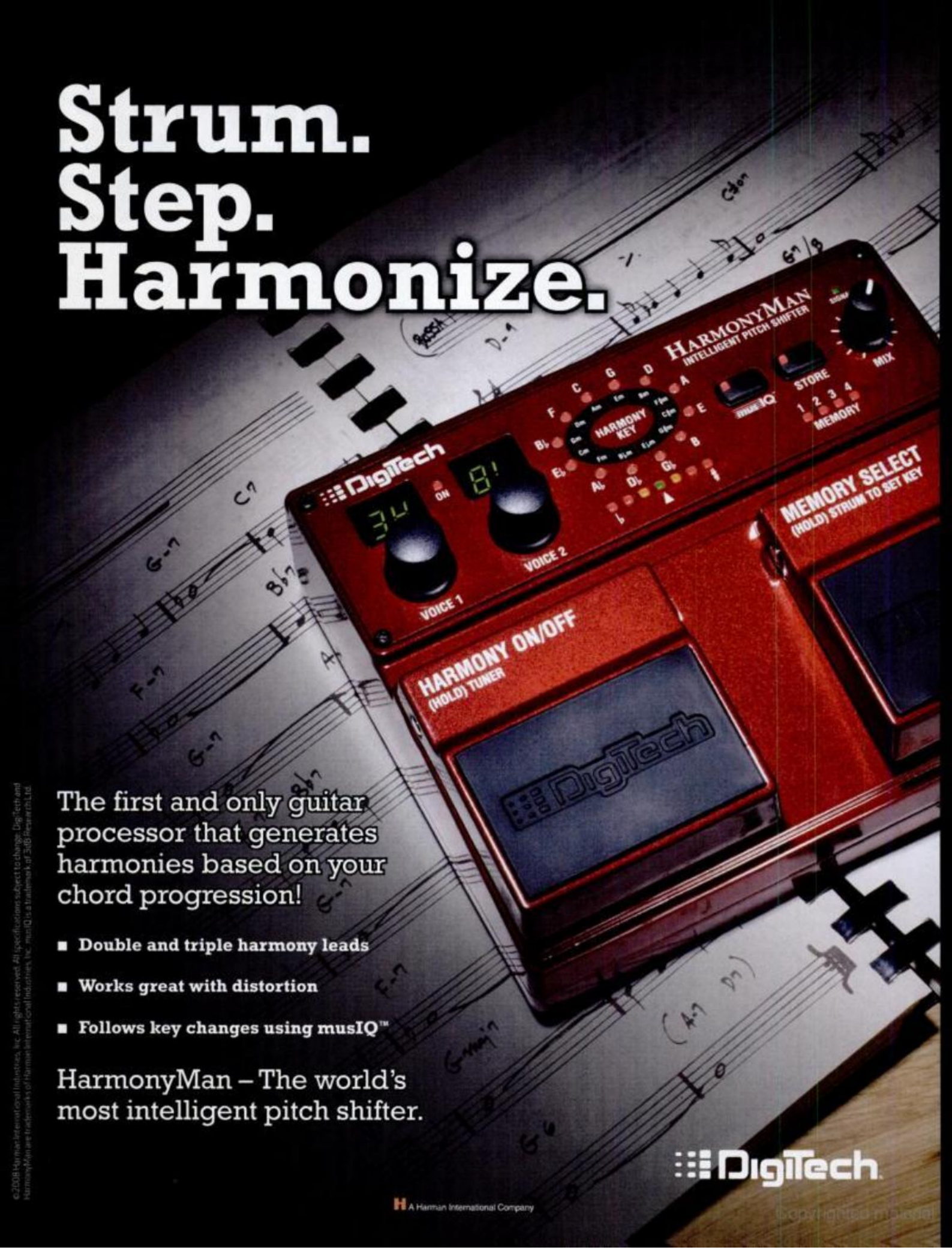


FIGURE 3



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HAUNTING HARMONIES

CREATING COOL HARMONY LINES WITH MINOR AND MAJOR THIRDS



AS PROMISED LAST MONTH, we're going to take a look at crafting two-guitar harmony lines, which is something I do totally by ear. A lot of the guitar harmonies that Testament uses are based on thirds because they give us that really cool, "Egyptian" vibe that's become part of our sound. This means that the harmony notes are either a minor third or major third above the primary melody notes. A minor third is three frets, or one and one half steps, higher, and a major third is for four frets, or two whole steps, higher. We often switch between major and minor thirds as we see fit in order to get the harmony sound we're looking for.

FIGURE 1 shows the riff I presented at the end of last month's column. Let's harmonize the single-note line in the final bar. In this case, I prefer to go with a harmony line that's totally major (see **FIGURE 2**), with each note being four frets above its corresponding primary melody note, because that's what sounds best to me. The two guitar lines together create *parallel major thirds* (**FIGURE 3**), which, in this particular instance, sounds cooler to me than octaves (**FIGURE 4**) or a straight unison double (**FIGURE 5**).

Next up is a harmonized riff similar to that in "The Haunting" (**FIGURE 6**), which features a mix of both minor and major thirds in the harmony line (Gtr. 2 part). This gives it that really cool, Merciful Fate kind of sound, which is what we were shooting for on this particular song. These harmonies are a lot of fun to play. As you can see, the main riff (Gtr. 1) is a 12-note pattern that repeats in different positions on the neck. The same is true of the harmony line (Gtr. 2), which is another 12-note pattern repeated at different frets.

Now that I've given you a couple of examples, here's an easy approach you can use to work out a harmony line. First, come up with a cool, single-note theme or phrase that you want to harmonize. Then record it and experiment by playing different harmony-line ideas along with the playback. What I do is this: I record the main run performed really slow, then I play it back and play the same exact phrase three frets higher, in *parallel minor thirds*, to hear what it sounds like. Invariably, a note or two in the harmony line won't sound right to me, so I'll just move those notes up one fret to make it a major third. So, I start minor and then correct up to major on the harmony line notes that sound like they need fixing. Easy.

Not all runs need a harmony line, but try using the above method on some of your own lines. Good luck, and have fun! See you next month. ❐

ON DISC

Tune down one half-step (low to high, E♭ A♭ D♭ G♭ B♭ E♭)

FIGURE 1

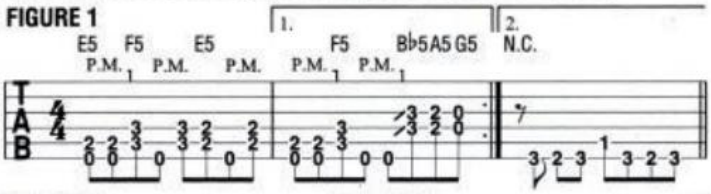


FIGURE 2

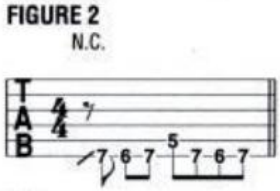


FIGURE 3

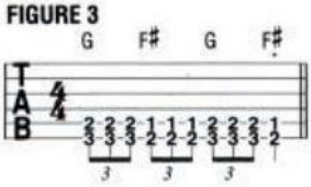


FIGURE 4

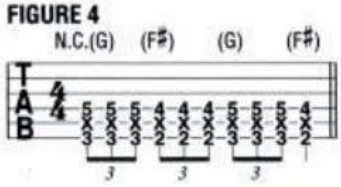


FIGURE 5

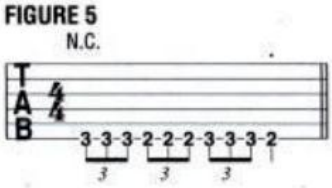


DIAGRAM 1



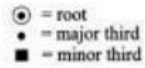
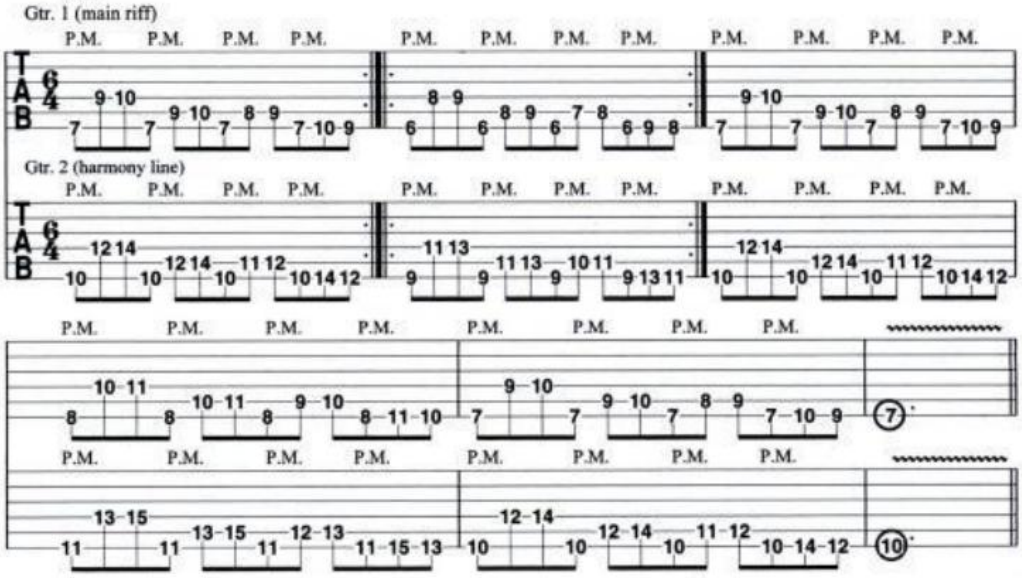


DIAGRAM 2



FIGURE 6



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UNDERCURRENT

EMPHASIZING THE PULSE BENEATH THE BLASTBEAT

ON DISC



I'VE WRITTEN AND PLAYED black metal for half my life, and in that time I've come across many challenges. Some weren't necessarily musically related, but since this is a guitar column I'll stick to those that were. One overall challenge for me has been to figure out how to get the groove across through a 500-beat-per-minute "blastbeat" wall of sound.

Being musically extreme is relatively easy, if that's your only goal. But to combine the extreme with the epic, melancholic and even beautiful is something else entirely. You always have the option to play softer and slower, but that doesn't really get the job done. As I've discussed in previous columns, you have to work with what you've got, exaggerate the nuances and force them to the surface. This time my focus is on the *pulse* of the music.

This month's example (see **FIGURE 1**) is an excerpt from "The Loss and Curse of Reverence," from Emperor's second album, *Anthems to the Welkin at Dusk*. The midpoint of the song is played relatively fast but with a triplet groove, which is actually quite common in many of our songs. In this section, both guitars strum sextuplet-based rhythms (which are metrically equivalent to two groups of 16th-note triplets) and accentuate the groove at the same time, despite the different chords and lines being sounded.

The key to getting the groove across is to accentuate the underlying quarter-note pulse. I've illustrated this in the Guitar 2 part by writing out the full chord as an eighth note on each downbeat (although you could always treat it as a 16th note with a subsequent upstroke) and leaving out the higher notes of the chord in the remaining 16ths. However, the upper notes are supposed to ring throughout, so don't be too picky about whether you hit or miss them; it's the general movement of your picking hand that matters. Attack and strum the quarter notes hard, and then gradually ease off on the remaining 16ths using a smaller movement on the lower strings. Try to imagine playing the same rhythm on a tambourine, hitting it against your opposing hand on the quarter notes and shaking it for the remaining beats.

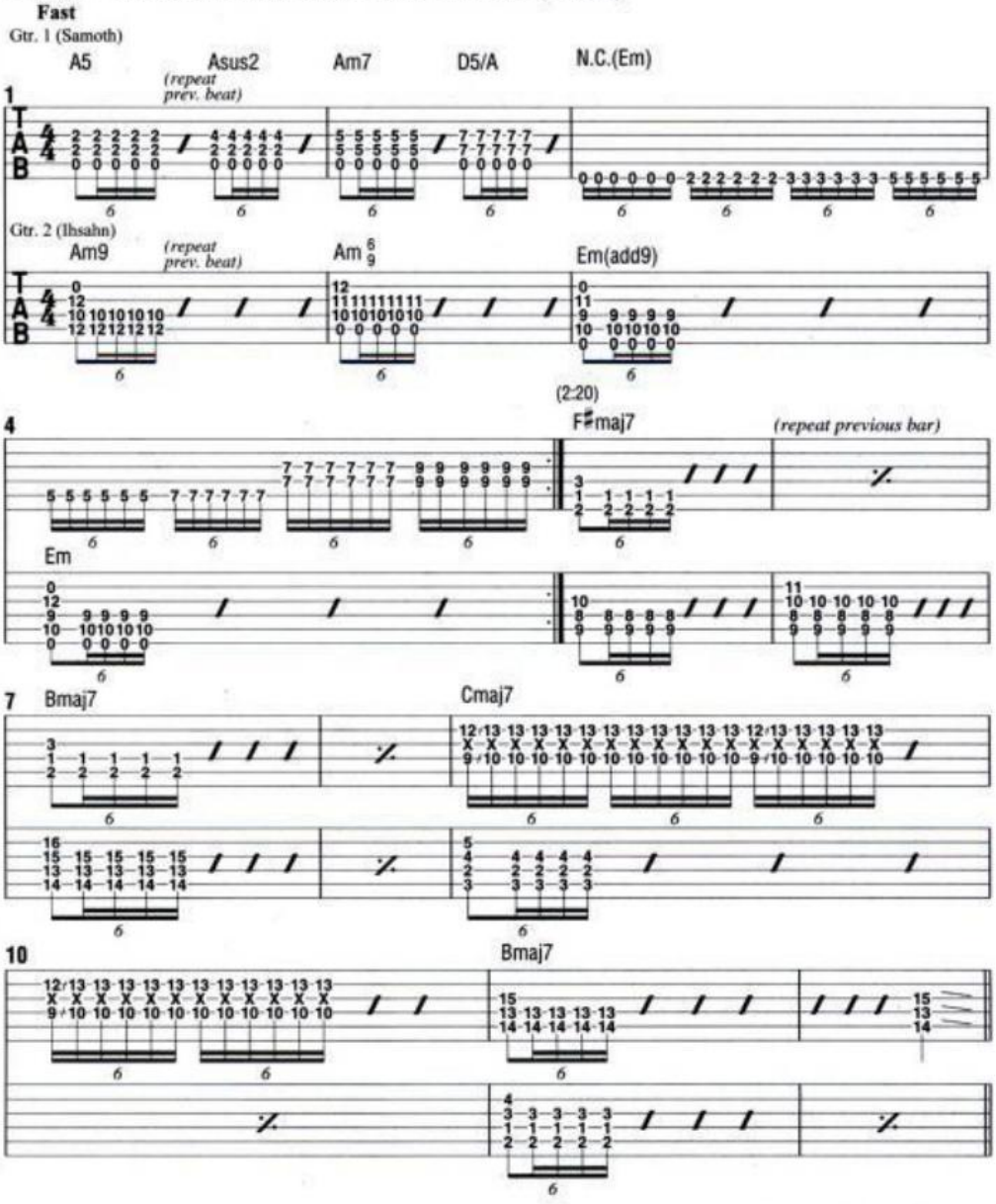
In the first four bars, most of the movement happens in the Guitar 1 part, but some simple melody lines are contained within the chords of the Guitar 2 part. When you come to those small movements in the bar, try to focus the energy of your strumming toward that string and it will ring out more clearly.

In the next four bars of the theme (bars 5–9), both guitars play more static chord forms, using major sevenths, which in this context creates a hauntingly beautiful effect. Notice that the fifths are absent in each of these chords. These "fifth-less" voicings simplify the chord structure and cut through the heavily distorted mix better than would voicings that include all four chord tones—the root, third, fifth and seventh. The first guitar holds the lower notes and the second guitar emphasizes the upper register, until the last four bars, where the guitars somewhat trade places in the register.

The effect of this is most noticeable when the guitars are panned differently in the mix, but I wanted to point it out in preparation for next month's column, which will focus on writing contrasting guitar parts. Stay tuned for "The Evil Twin, Part 1." ❐

IHSAHN is a founding member of black metal band Emperor and teaches guitar to budding metalheads in his hometown of Notodden, Norway. His new solo album, *angL*, was released in May 2008 on Candlelight Records. For more information check out www.mnemosyne.no/news.

FIGURE 1 "The Loss and Curse of Reverence" interlude (2:05-2:34)



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BLUES DETOURS, PART 1

"EXTREME" CHORD SUBSTITUTIONS FOR THE FIRST FOUR BARS OF THE BLUES PROGRESSION



THIS MONTH I'D LIKE TO introduce you to some interesting, bebop-style "extreme" chord substitutions that harmonically adventurous musicians sometimes like to substitute for the first four bars of a stock 12-bar jazz-blues progression. These substitutions serve as variations and surprising detours or twists that "spice up" and disguise the familiar-sounding chord changes and provide a more active framework over which to improvise. I'll use the popular key of F to demonstrate.

As a starting point of reference, **FIGURE 1** shows one complete chorus of F blues with the standard, *de rigueur* chord changes, played with a medium swing feel, solo guitar–style, à la Joe Pass. The basic chord changes are indicated, with the more specific extended voicings I play identified, in parentheses.

FIGURE 2 presents our first substitution for bars 1–4. Here we're looking ahead to the IV chord, B♭7, which falls on the downbeat of bar 5, and *targeting* it by playing a sequence, or chain, of dominant-seven chords that resolve through the cycle of fifths. Notice how we're beginning, quite unexpectedly, on F♯7, the root of which is a half step above the keynote, F, and continuing with a chord change every two beats. This rigorous harmonic rhythm of two changes per bar serves to build tension that is satisfyingly released on the downbeat of bar 5 as the sequence resolves to the IV chord, which we then stay on for four beats before continuing conventionally through the rest of the progression.

FIGURE 3 depicts another seemingly "out-of-the-blue" set of substitute chord changes for bars 1–4. Here we're beginning on Bm7♭5, the root of which is a tritone, or three whole steps, away from the keynote, F, and moving down chromatically to F7 in bar 4 with chords that all include F as their highest note, creating a pleasing *common tone* effect. The conventional progression then resumes in bar 5, picking up at the IV chord (B♭7).

The next three examples are single-note lines that I have improvised to give you some ideas of how to approach soloing over all of these chord changes. **FIGURE 4** is played over the conventional blues progression, **FIGURE 5** over the circle-of-fifths approach to the IV chord, and **FIGURE 6** over the chromatic/common-tone approach. Notice in each example how the lines outline the chord changes by touching upon the chord tones.

The whole thing about harmony is "connecting the dots," so to speak. It's like flying a plane: your take-offs and landings are very important. And speaking of landings, next month we'll look at some equally intriguing chord substitutions for the *last* four bars of the blues progression. ❐

FIGURE 1

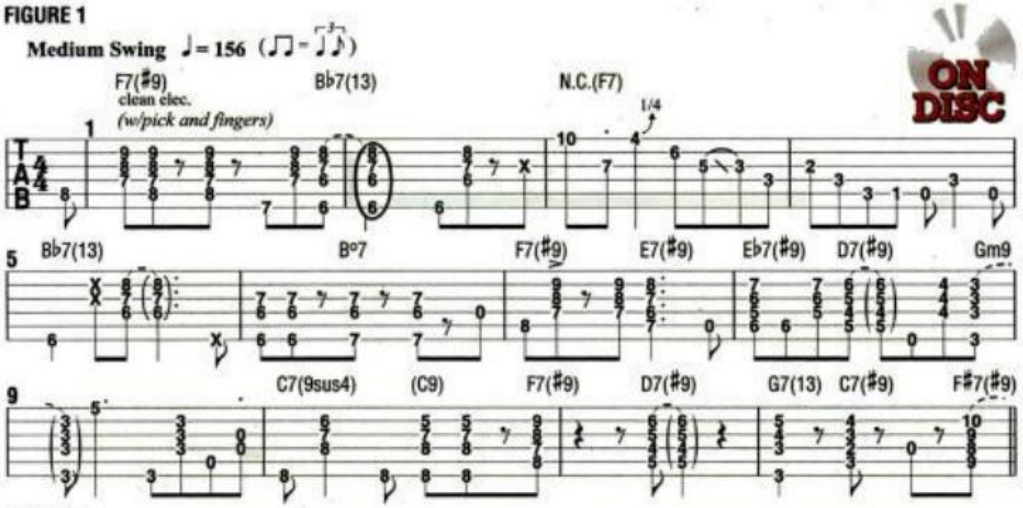


FIGURE 2

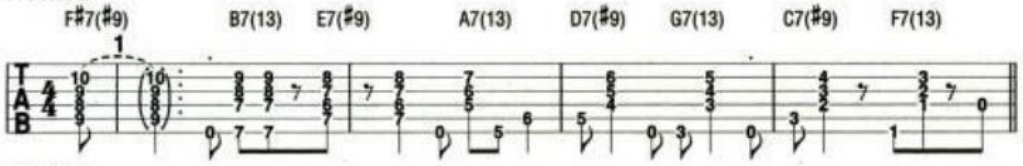


FIGURE 3



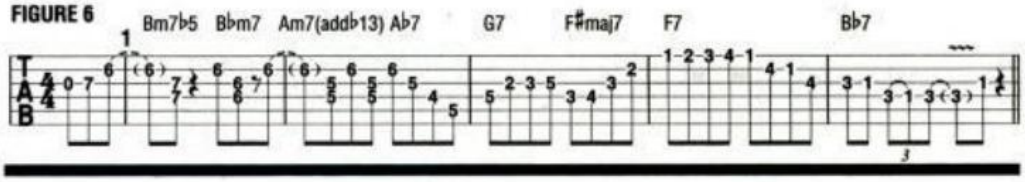
FIGURE 4



FIGURE 5

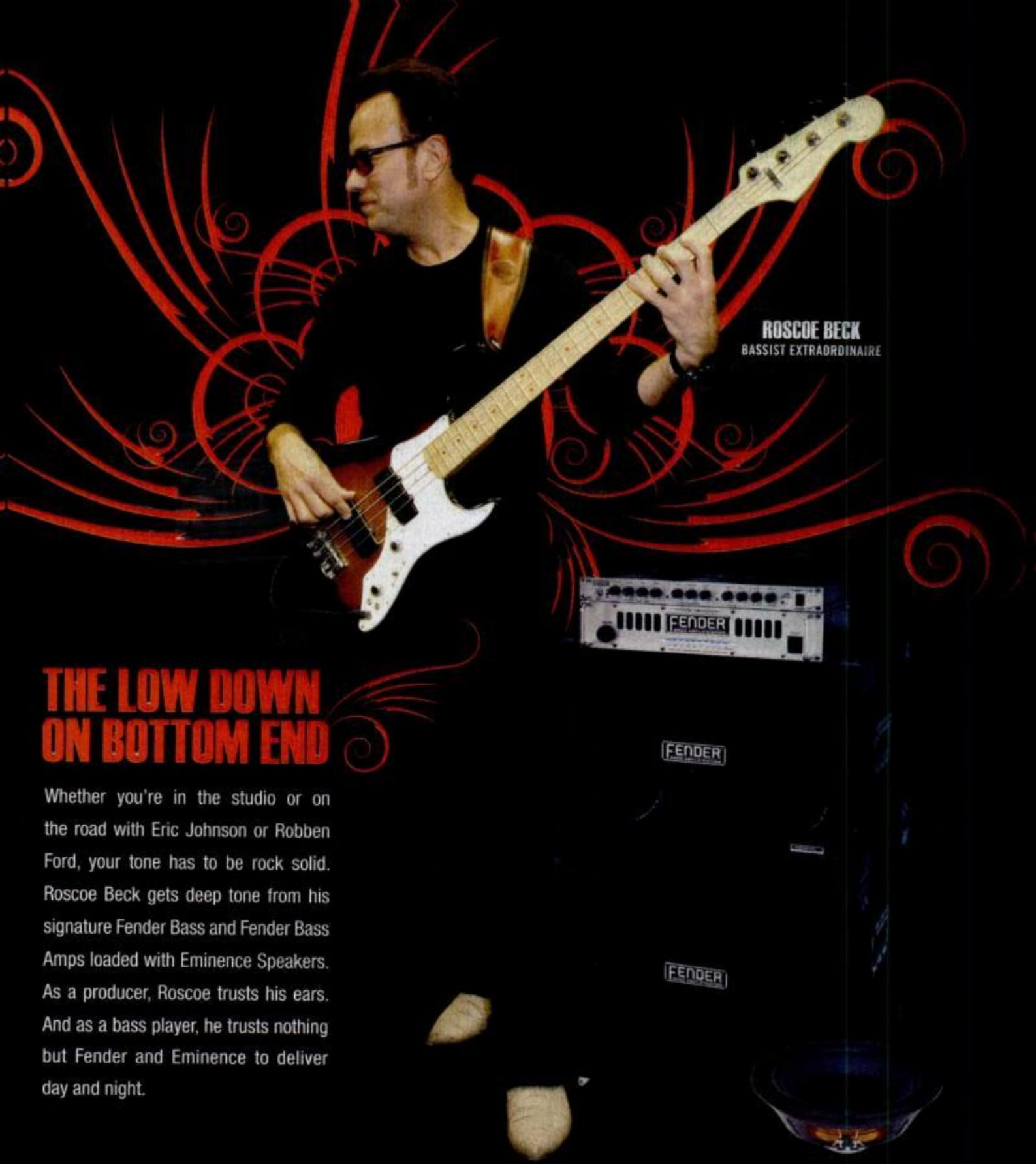


FIGURE 6



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THREE LITTLE CHORDS

CHORD-RIFF VOICINGS



ON DISC

A COMMON FEATURE OF BLUES arrangements is the *chord riff*, a succinct, syncopated, two-bar chord figure that expresses the rhythmic call-and-response pattern that is part of the basic fabric of blues. Originally conceived for horn sections, chord riffs are highly adaptable to the guitar, particularly by way of a set of compact voicings that we'll call—lo and behold—*riff chords*.

Riff chords are like three ingredients that make up a single dish, and the first step is to learn to mix them smoothly. **FIGURE 1** presents three voicings that work well together in the key of A. Fret the first chord with your ring finger on A (D string, seventh fret), and barre the G and B strings with your index finger, forming an A minor triad (A C E). Strum the chord, then quickly hammer your middle finger onto the G string's sixth fret to sound C♯, morphing seamlessly into an A major triad (A C♯ E). This mixture of minor and major thirds (in this case, C and C♯) is at the heart of the blues sound. To form the second chord, simply roll your ring finger from its tip onto its side, barring all three strings, and strum. Alternate back and forth between these two shapes until the hammer-on and finger roll flow smoothly and begin to feel effortless. The third chord requires a shift to seventh position with your index finger on A (D string, seventh fret). Practice playing all three voicings back-to-back in both directions until you can snap from one to the next with total accuracy and no hesitation.

Now we're ready to turn the riff chords into chord riffs. **FIGURE 2** shows a few variations inspired by classic blues arrangements like "My Babe" and "Chicken Shack." You can add some grease by sliding into position, extending the hammer-on into a trill, varying the dynamics, picking technique or rhythmic pattern. The variations are almost limitless. **FIGURE 3** shows how to replicate a riff over a 12-bar blues progression. Simply move the same set of fingerings up the neck to play over the IV and V chords (D and E).

These three little chords work well with just about any tempo and feel, from fast swing to sexy slow blues to stomp-down barroom shuffles. They're like a Swiss Army knife for blues rhythm. ❐

FIGURE 1

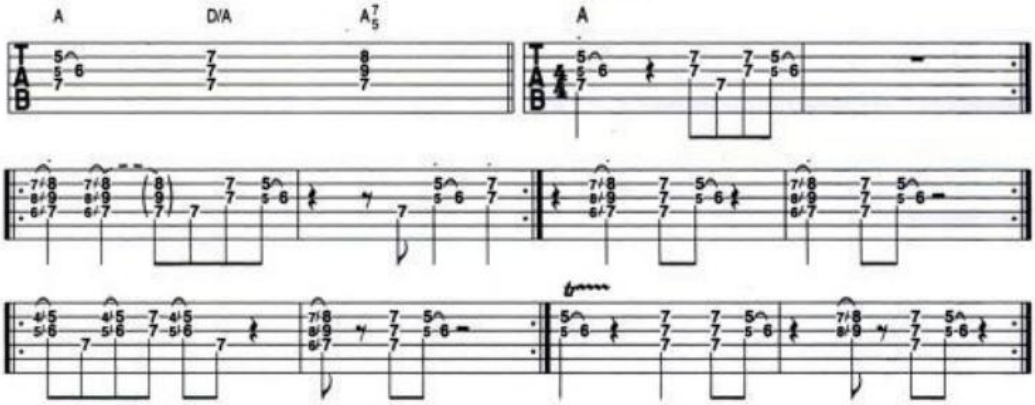
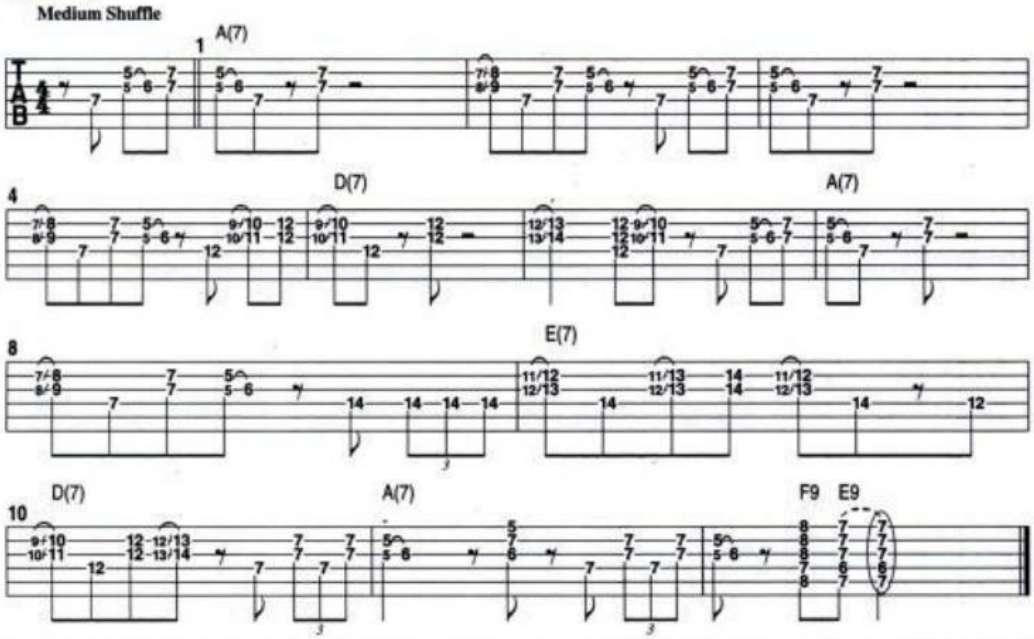


FIGURE 2

FIGURE 3



KEITH WYATT teaches blues guitar at the Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

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SYMMETRICAL HARMONY

AUGMENTED CHORDS AND THE WHOLE-TONE SCALE



ON DISC

ONE OF MY FAVORITE "gypsy jazz" sounds, pioneered and popularized by Django Reinhardt, is the use of the *augmented*, or raised, fifth in the V (five) chord of a progression. For example, in the key of C, the five chord is G, or G7, and the augmented version of this chord is G7+ (G B D♯ F), shown in **FIGURE 1a**. (The symbol + signifies an augmented fifth.)

A great approach for soloing over G7+ is to play lines based on the G whole-tone scale (G A B C♯ D♯ [E♭] F); as its name implies, the scale is comprised of successive whole tones, which make it symmetrically structured. **FIGURE 1b** depicts a very commonly used whole-tone pattern, with four-note groups ascending within the structure of the G whole-tone scale. I end the phrase by making reference to another commonly used *altered* V chord, G7♭9 (G seven flat-nine), by incorporating A♭, which is the ♭9 interval relative to G.

One of the nice things about the voicing of G7+ shown in **FIGURE 1a** is that you can move the entire shape up and down the fretboard in whole steps, as demonstrated in **FIGURE 1c**, and still sound like you're in the same key or tonality; this sounds cool and also provides a neat, convenient way to get back down the fretboard to third position, where I can then play additional phrases based on the G whole-tone scale.

FIGURE 2 demonstrates how this augmented/whole-tone approach may be applied to an improvised solo over a 12-bar swing/blues progression in the key of C. In this example, I don't bother to wait for the very end of the progression to apply the G whole-tone sound: at the end of bar 8, as the chord progression moves from E♭°7 to Dm7, I play the top two notes of the high G7+ voicing shown at the beginning of **FIGURE 1c** and proceed to move this pair of notes down the neck in whole steps through bar 9 and into bar 10, which is where the accompanying chord switches to the V chord, G9. This little riff perfectly sets up the switch to that chord and its subsequent resolution back to the I chord, C6/9, after which G7+ is briefly restated as a harmonic turnaround leading back to the beginning of what would be the next 12-bar chorus.

Another great way to play this two-note descending pattern is to play each pair of notes as eighth-note triplets using "rest stroke" picking, which is often referred to also as "economy picking:" as illustrated in **FIGURE 3**. I pick the first note in the triplet with an upstroke, followed by a downstroke "sweep" across the last two notes in the triplet. This picking pattern can then be applied to the sequence of sounding each two-note pair as they descend the fretboard within the structure of the G whole-tone scale. ❐

JOHN JORGENSON is one of today's most respected and versatile guitarists. He is well known for his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

FIGURE 1a



FIGURE 1b
Freely

FIGURE 1c

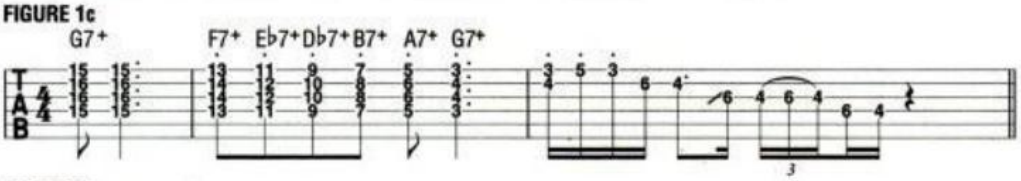


FIGURE 2
Swing (♫ = ♩♪)

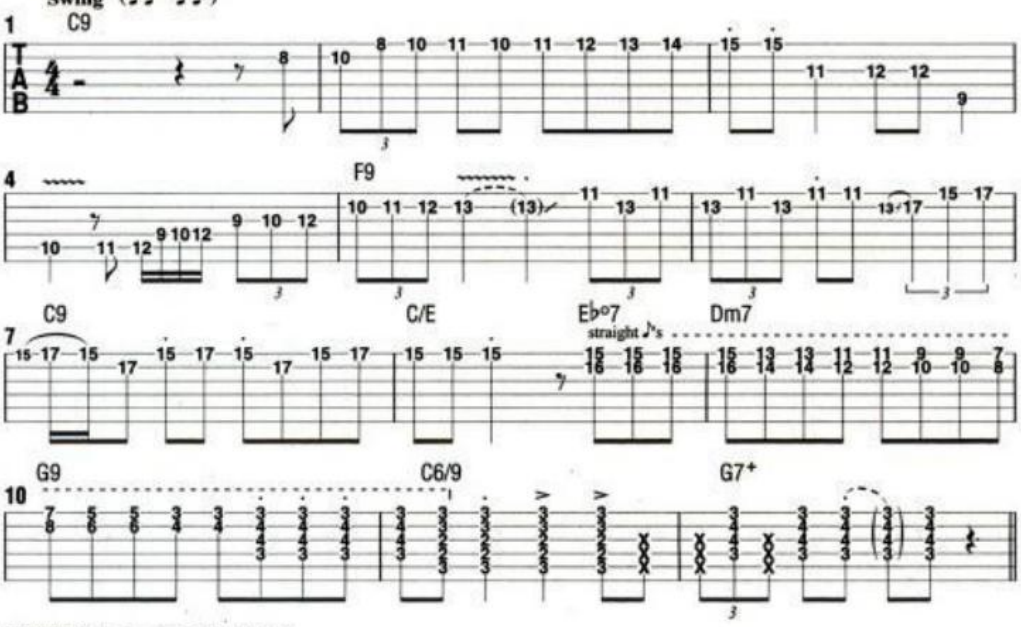


FIGURE 3 "rest stroke" picking



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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Writing On The Walls" - Underoath



DS-2



CS-3

"Eye Of The Tiger" - Survivor



DD-7



CE-5



DS-1

"Down From The Sky"- Trivium

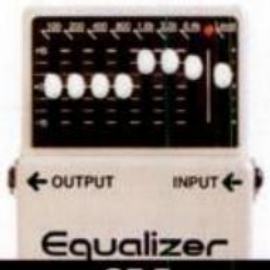


ML-2

"...And Justice For All" - Metallica



MT-2



GE-7

"18 And Life"- Skid Row



DS-2



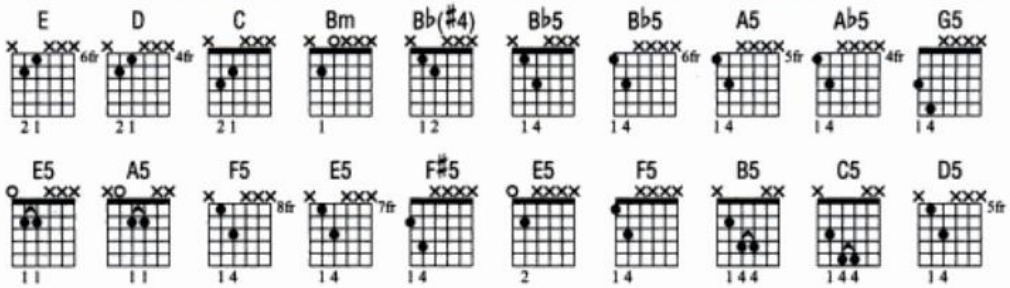
CH-1

Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.



"...AND JUSTICE FOR ALL" METALLICA

As heard on **...AND JUSTICE FOR ALL** (ELEKTRA)
Words and Music by **James Hetfield, Lars Ulrich and Kirk Hammett** ✶ *Transcribed by* **Matt Scharfglass and Jeff Perrin**



A **1st Theme** (0:00)

Moderately ♩ = 96

E D C

* Gtr. 1 (clean elec.)

Rhy. Fig. 1

let ring throughout

end Rhy. Fig. 1



* *doubled; on repeat, top notes are doubled simile by overdubbed clean elec.*



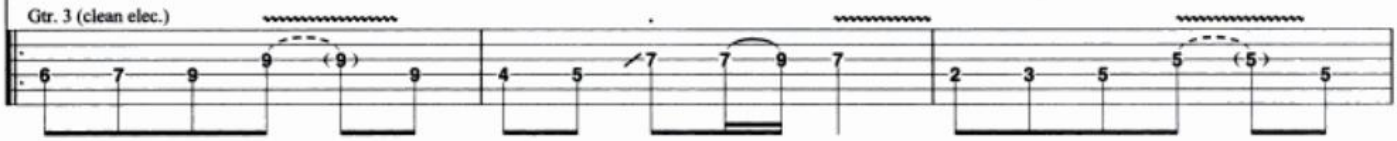
E D C

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2 (clean elec.)



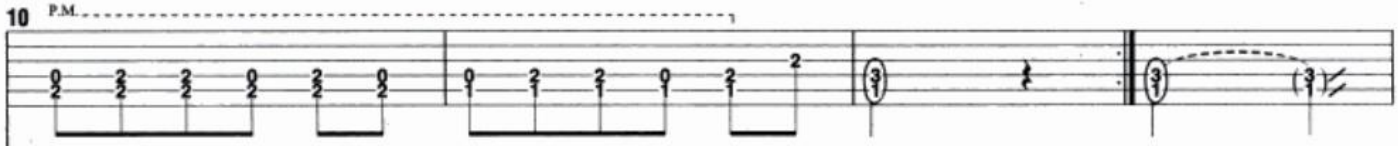
Gtr. 3 (clean elec.)





Gtr. 1 (w/heavy dist.)

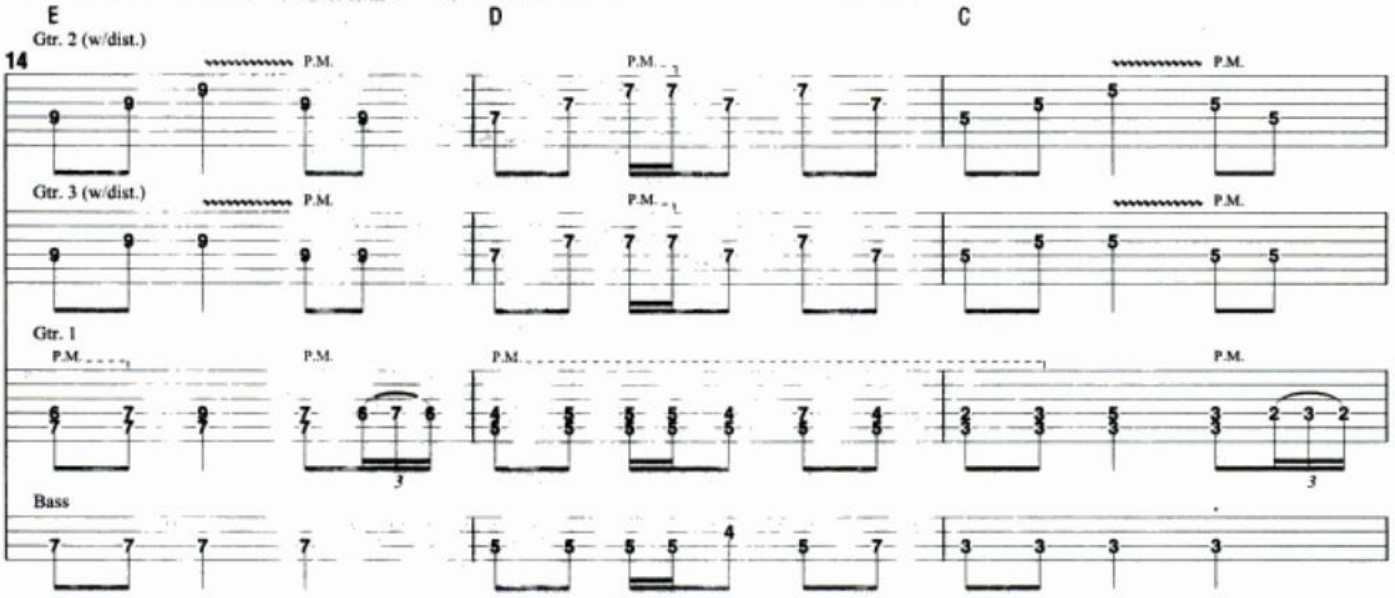
P.M.

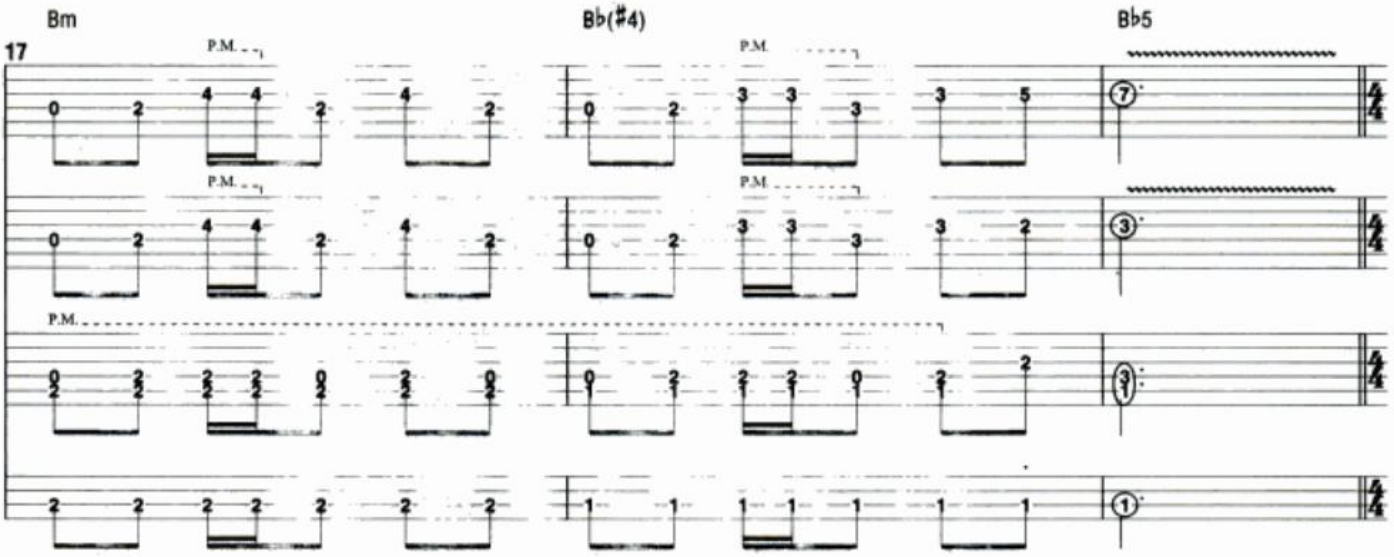


Bass



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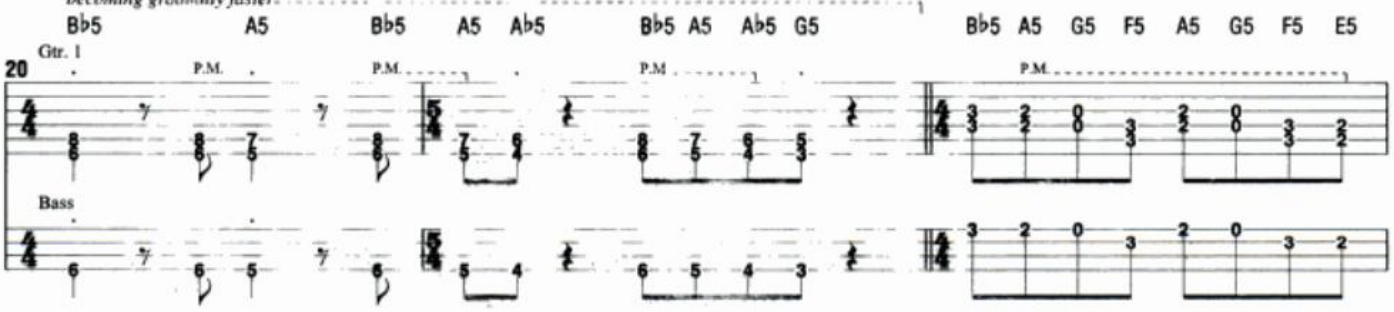




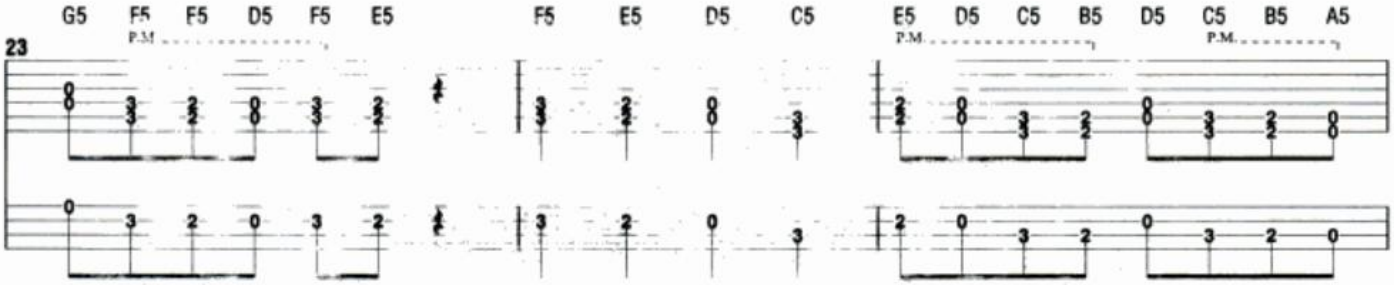
B **Transition** (0:56, 4:52)

becoming gradually faster

Faster ♩ = 174

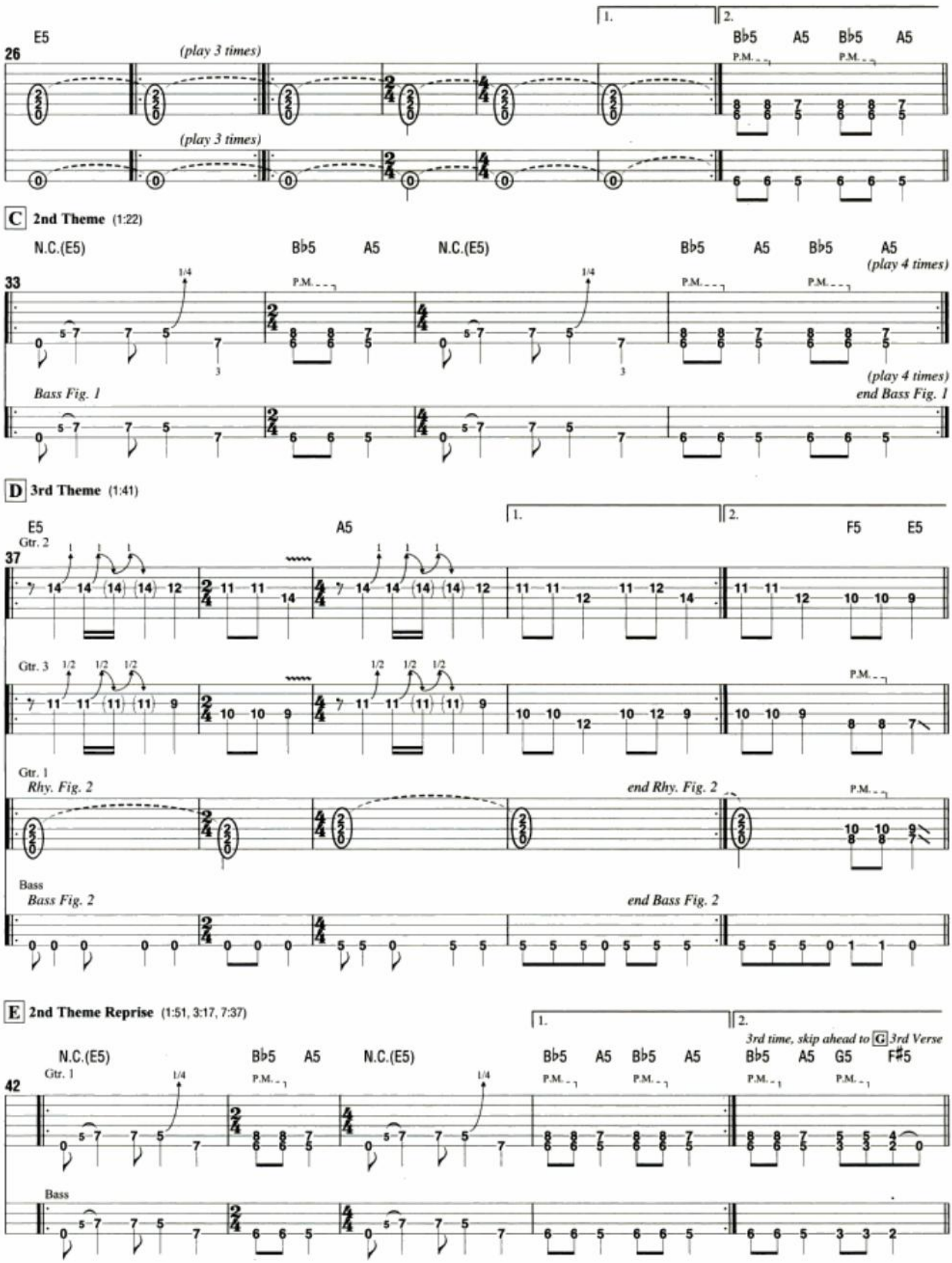


2nd time, skip ahead to **K**



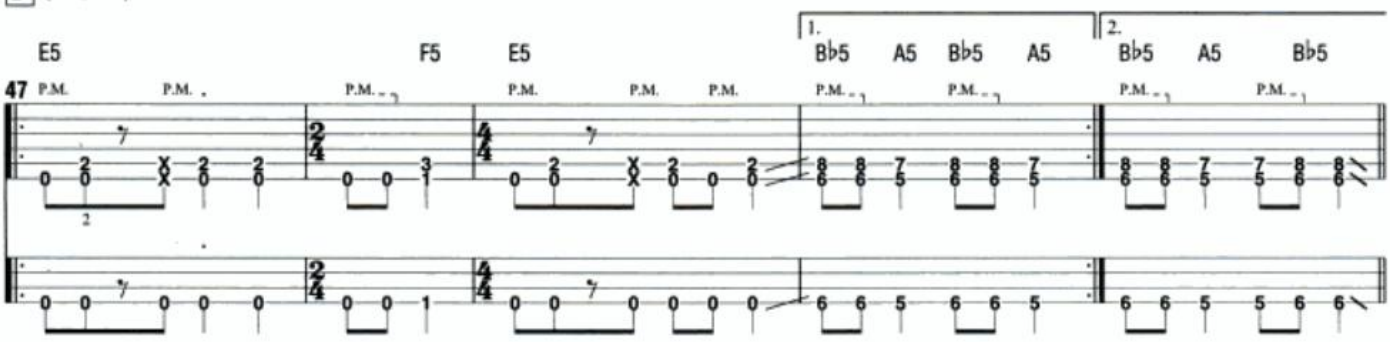
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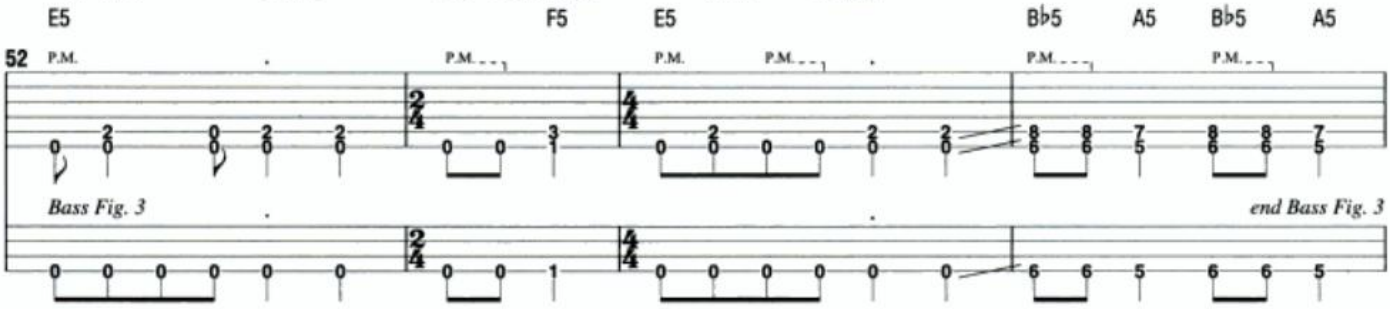
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F (2:01, 3:27)

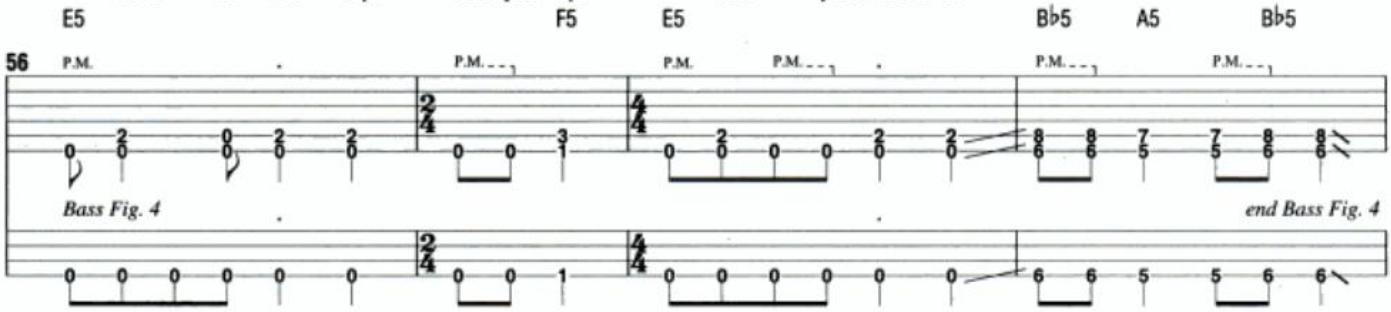


G **Verses** (2:10, 3:37, 7:47)

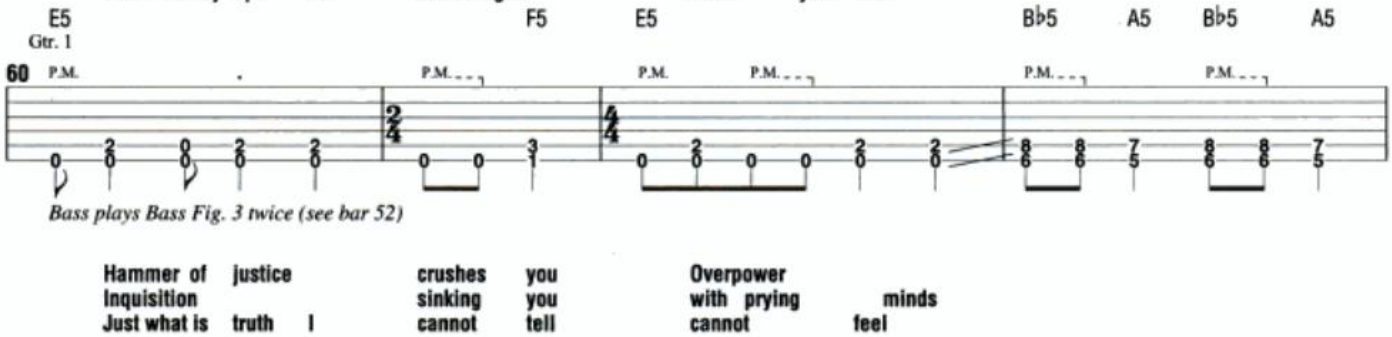
1. Halls of justice painted green Money talking
2. Apathy their stepping stone so unfeeling
3. Lady Justice has been raped Truth assasin



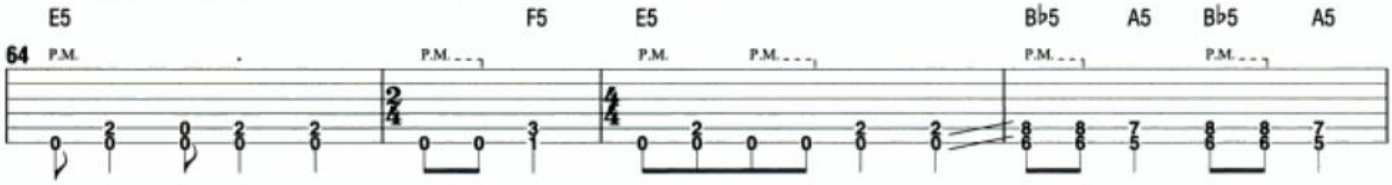
Power wolves beset your door Hear them stalking
Hidden deep animosity so deceiving
Rolls of red tape seal your lips now you're done in



Soon you'll please their appetite They devour
Through your eyes their light burns hoping to find
Their money tips her scales again Make your deal

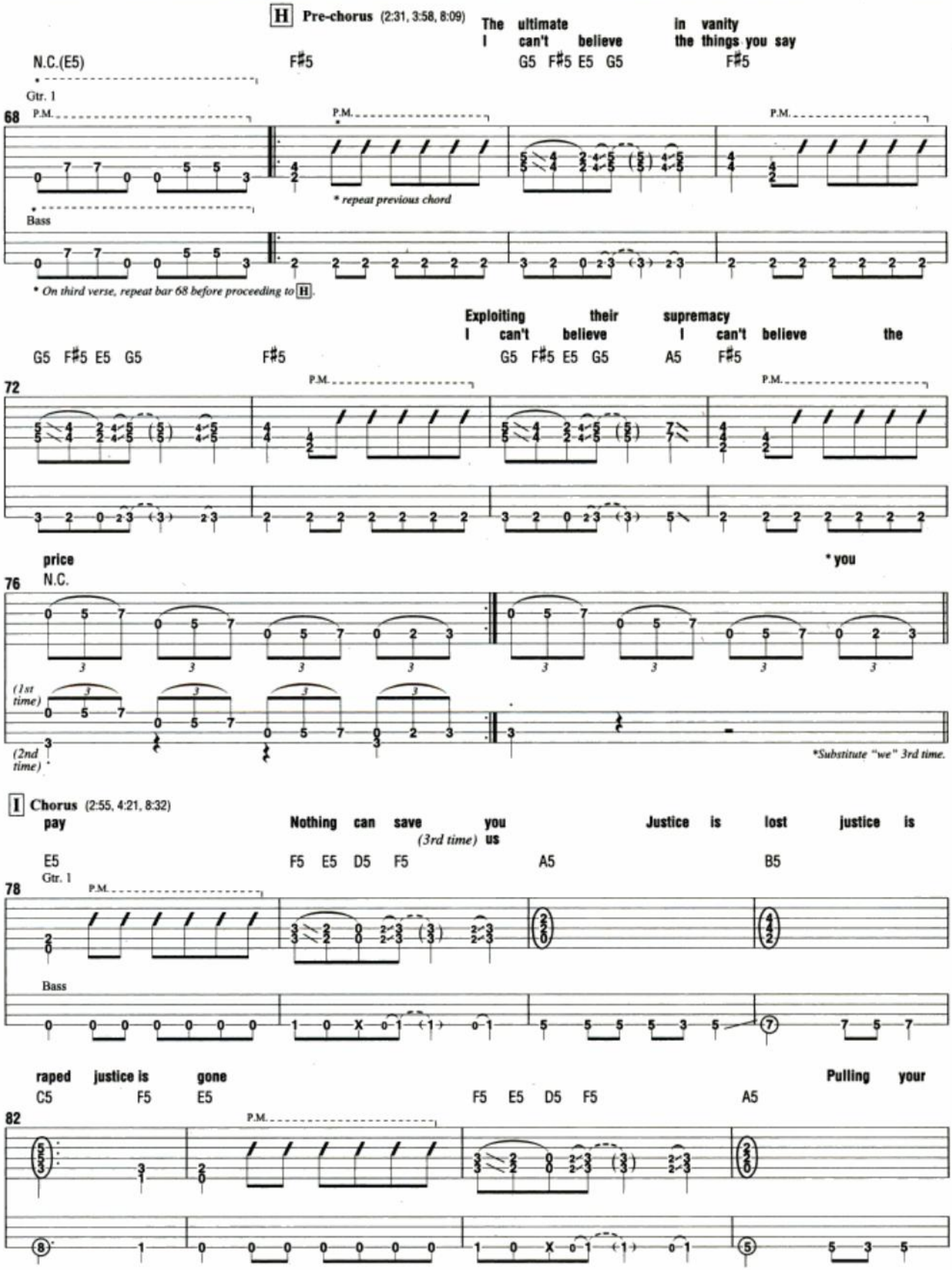


Hammer of justice crushes you Overpower
Inquisition sinking you with prying minds
Just what is truth I cannot tell cannot feel

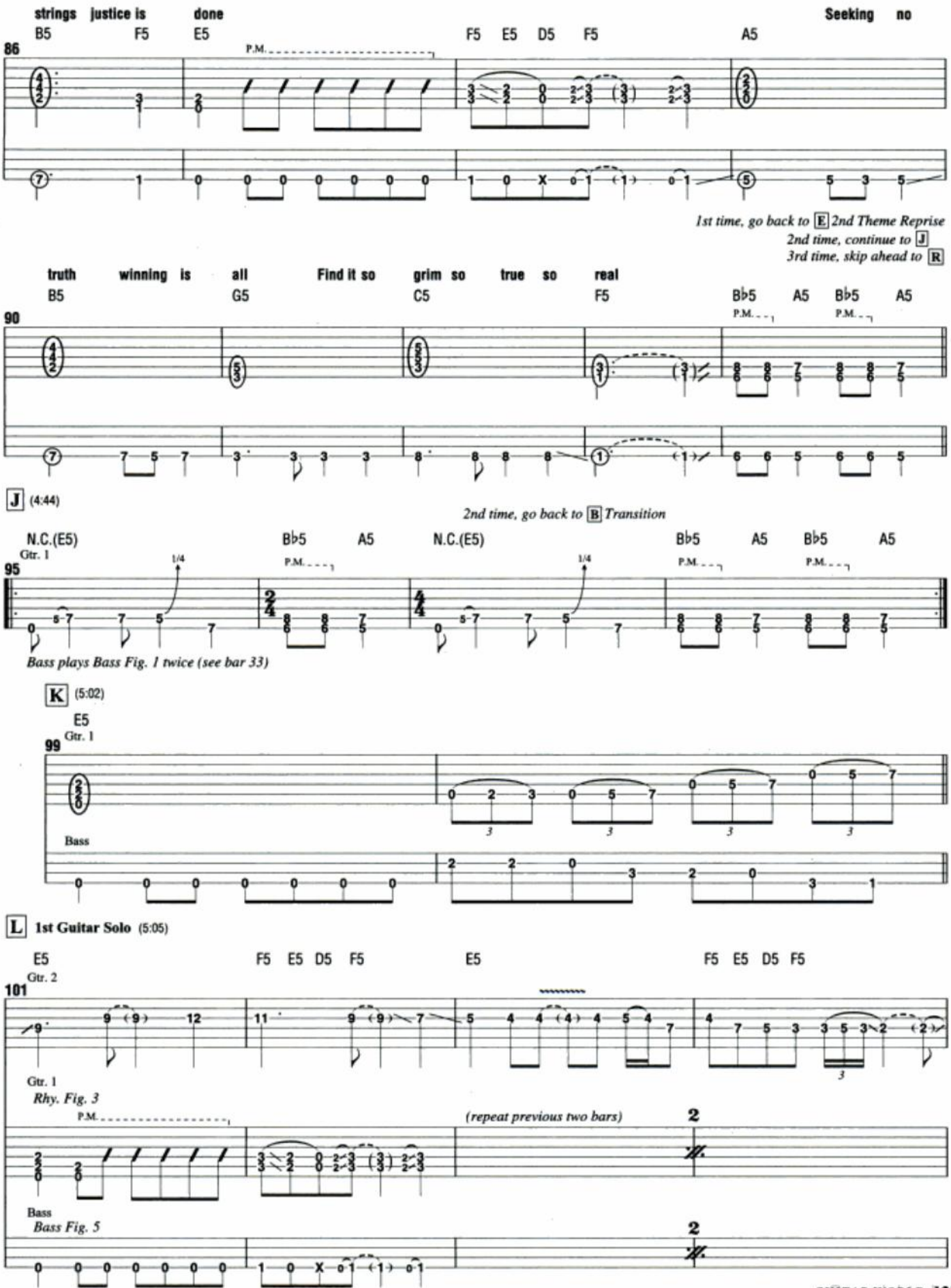


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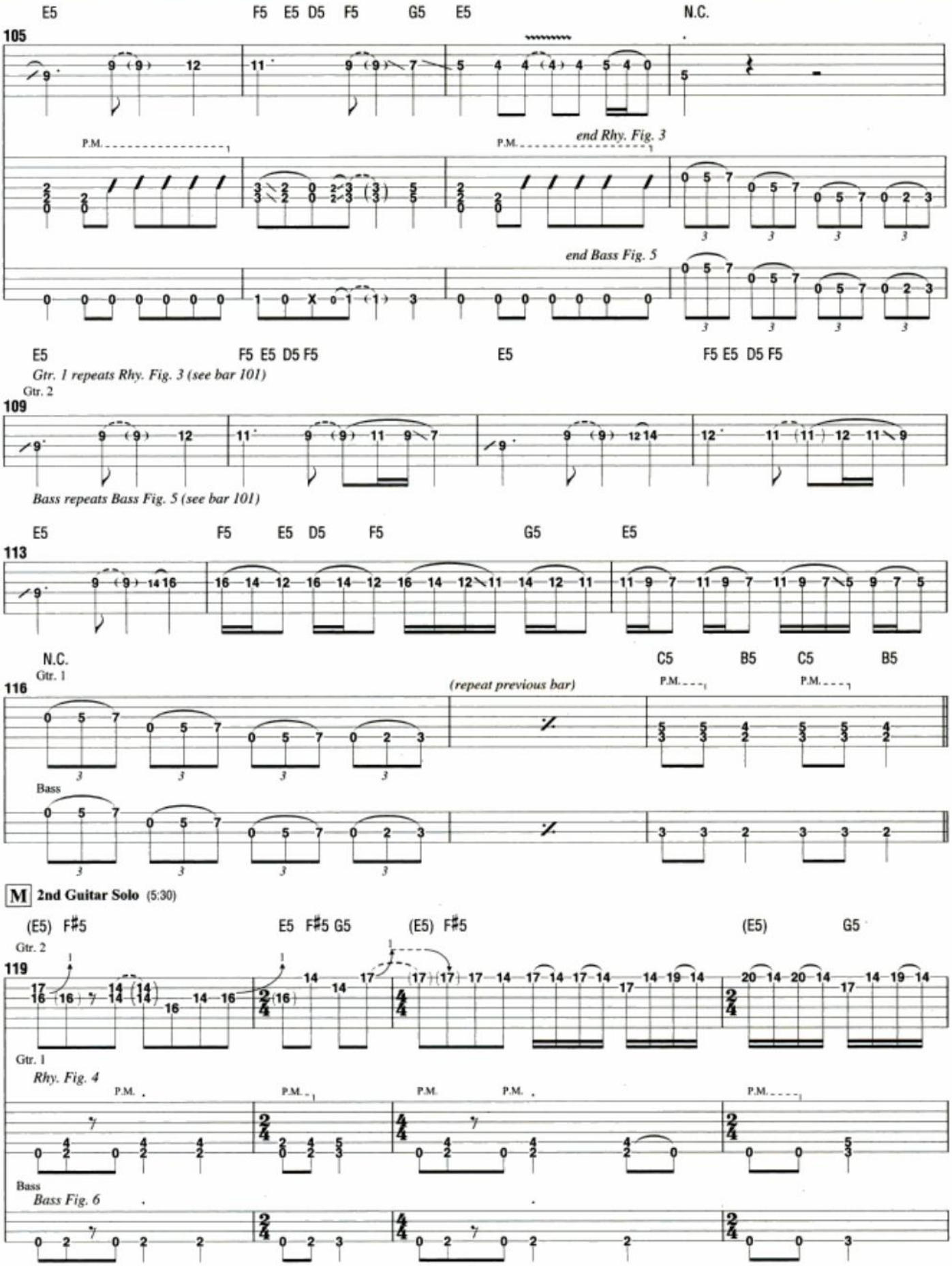


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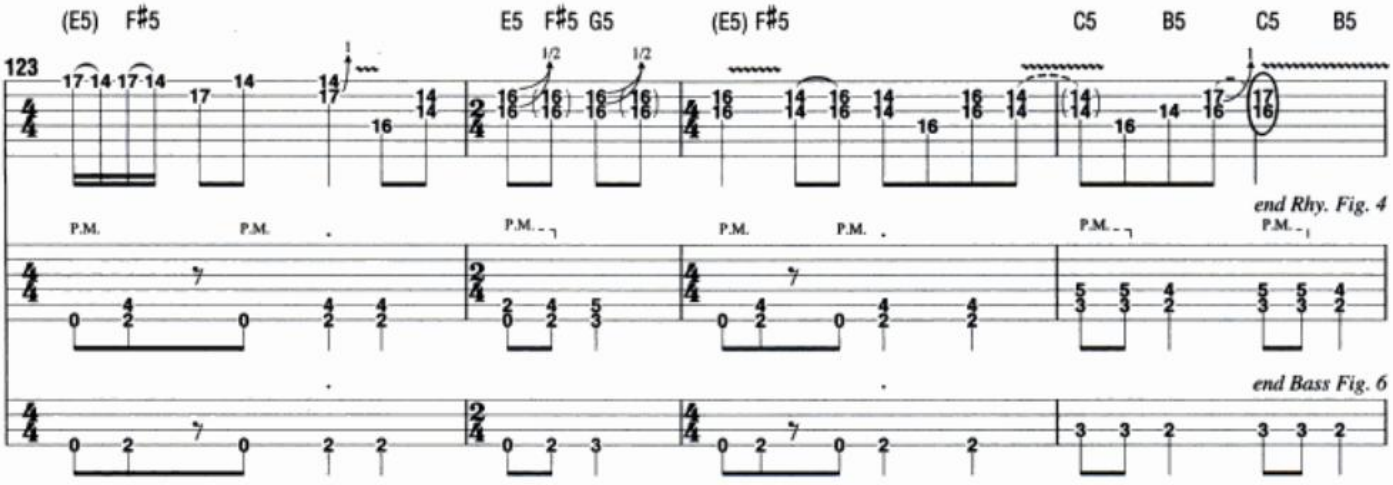


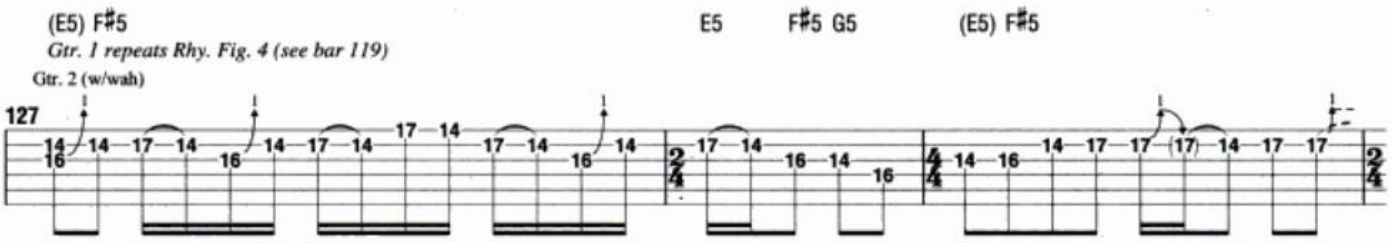
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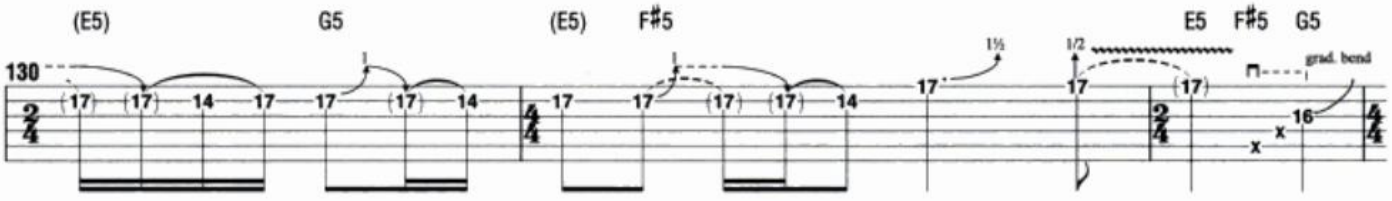
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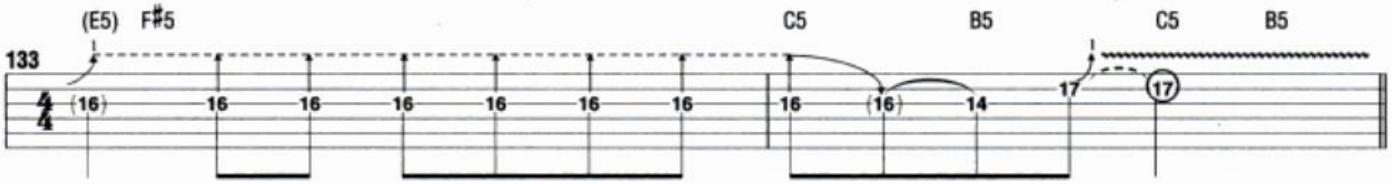


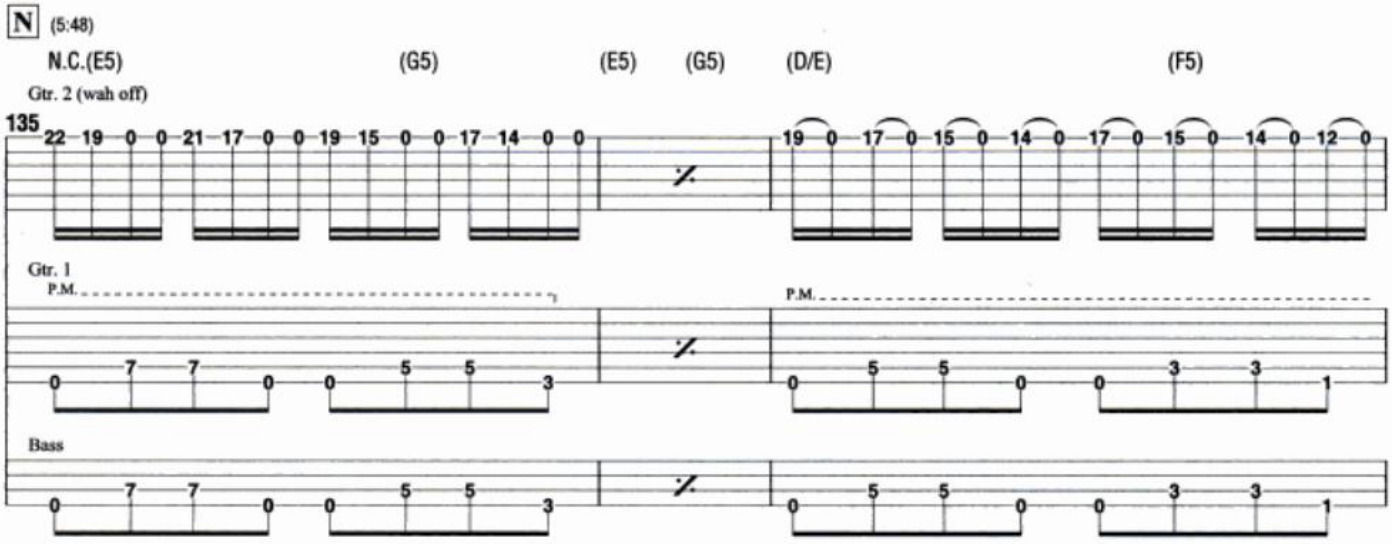
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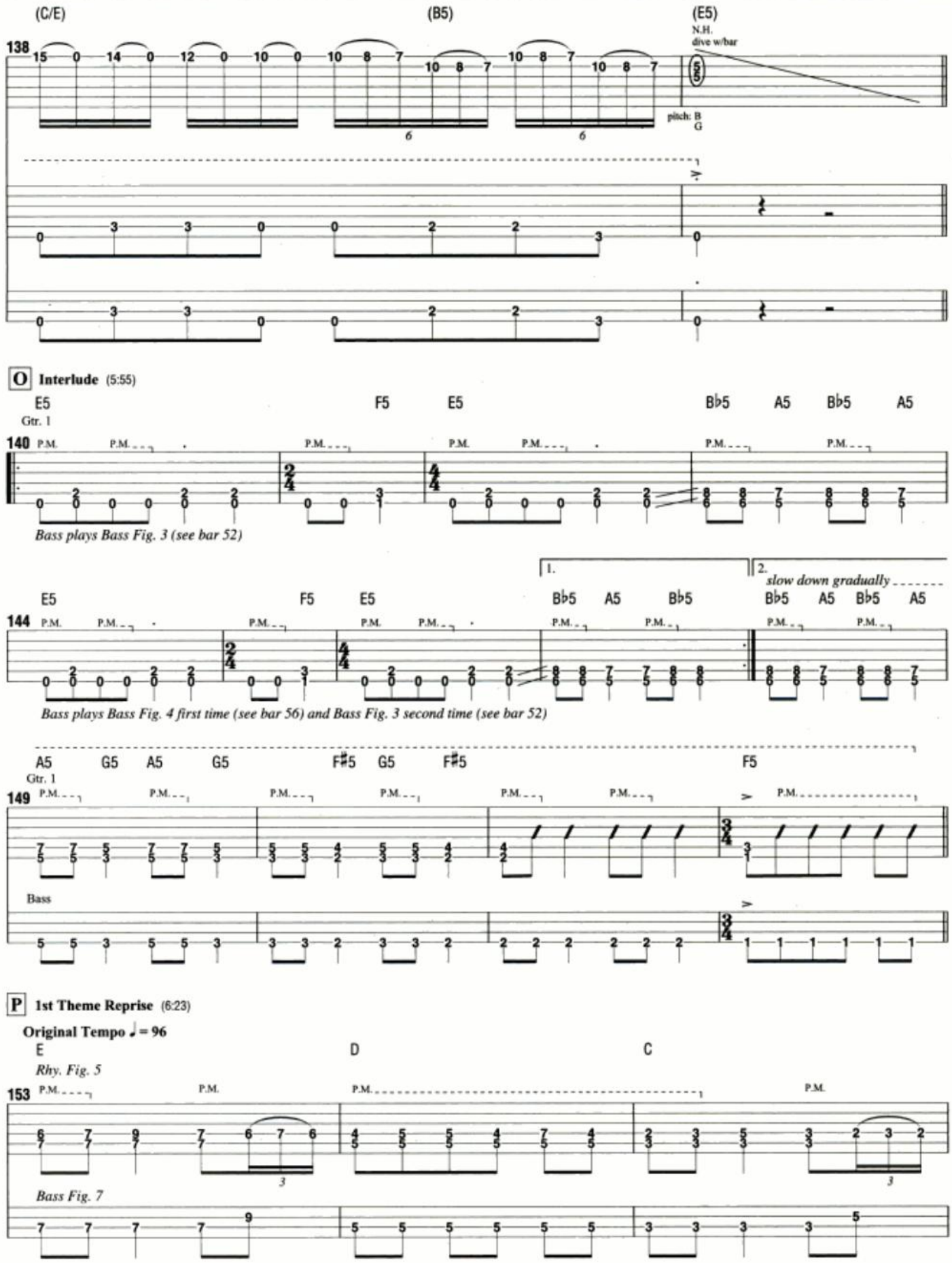




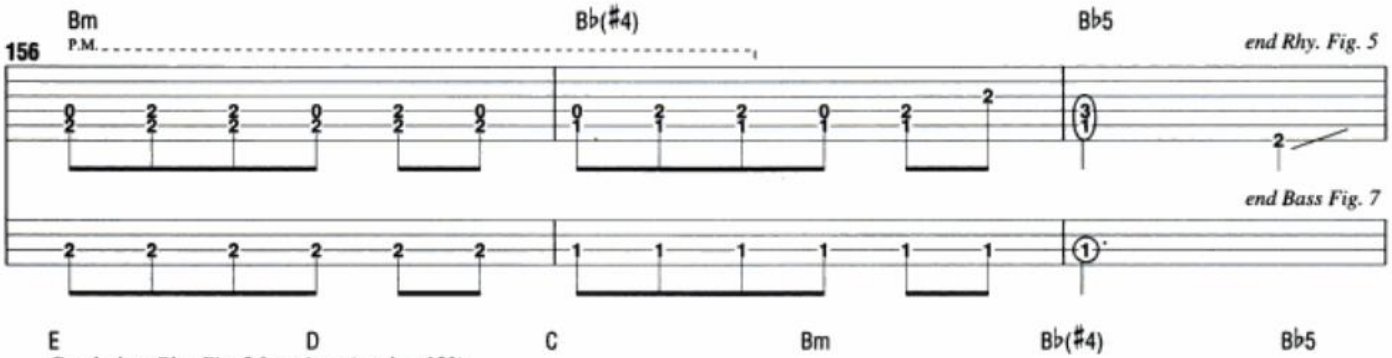


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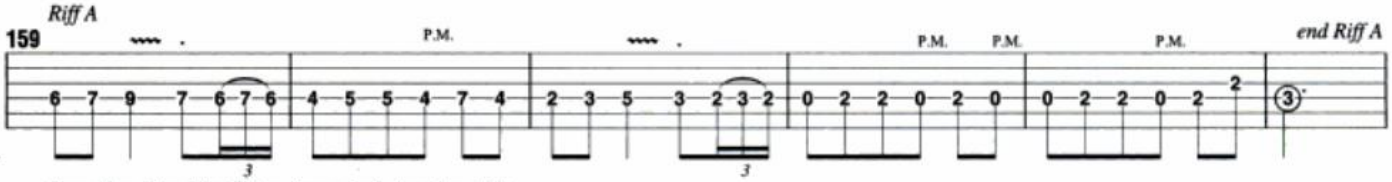


E D C Bm B♭(♯4) B♭5

Gtr. 1 plays Rhy. Fig. 5 four times (see bar 153)

Gtr. 2

Riff A



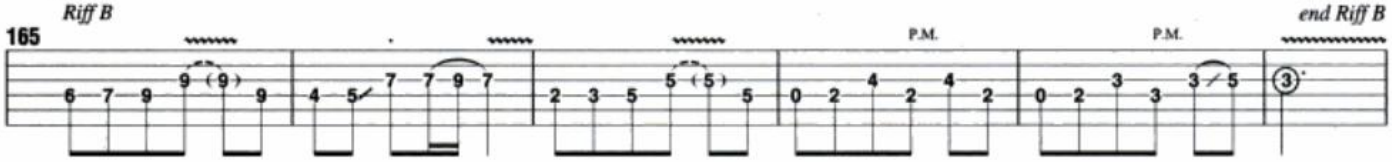
Bass plays Bass Fig. 7 four times simile (see bar 153)

E D C Bm B♭(♯4) B♭5

Gtr. 2 plays Riff A three times (see bar 159)

Gtr. 3

Riff B

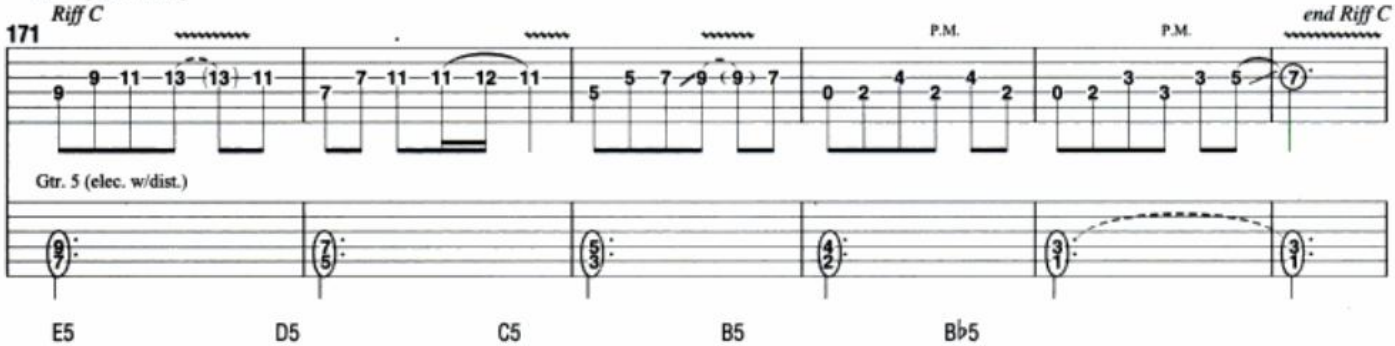


E5 D5 C5 B5 B♭5

Gtr. 3 plays Riff B twice (see bar 165)

Gtr. 4 (elec. w/dist.)

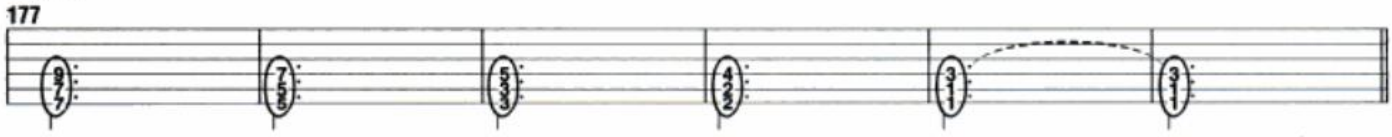
Riff C



E5 D5 C5 B5 B♭5

Gtr. 4 repeats Riff C (see bar 171)

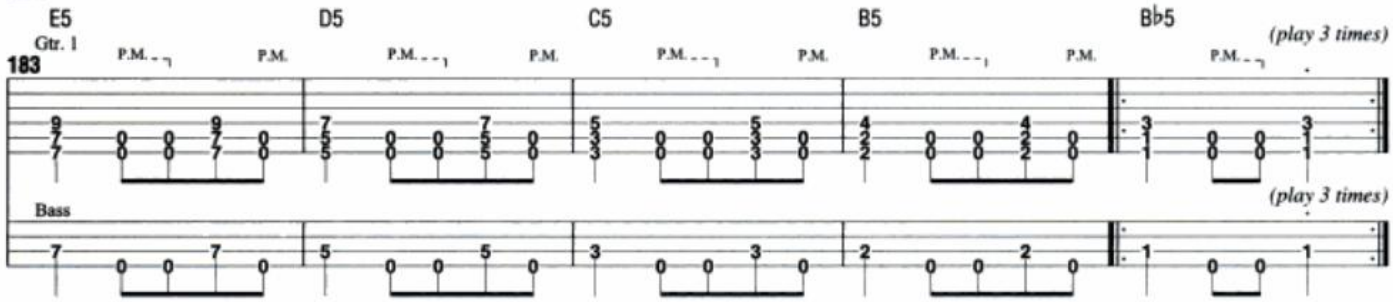
Gtr. 5



Q (7:15)

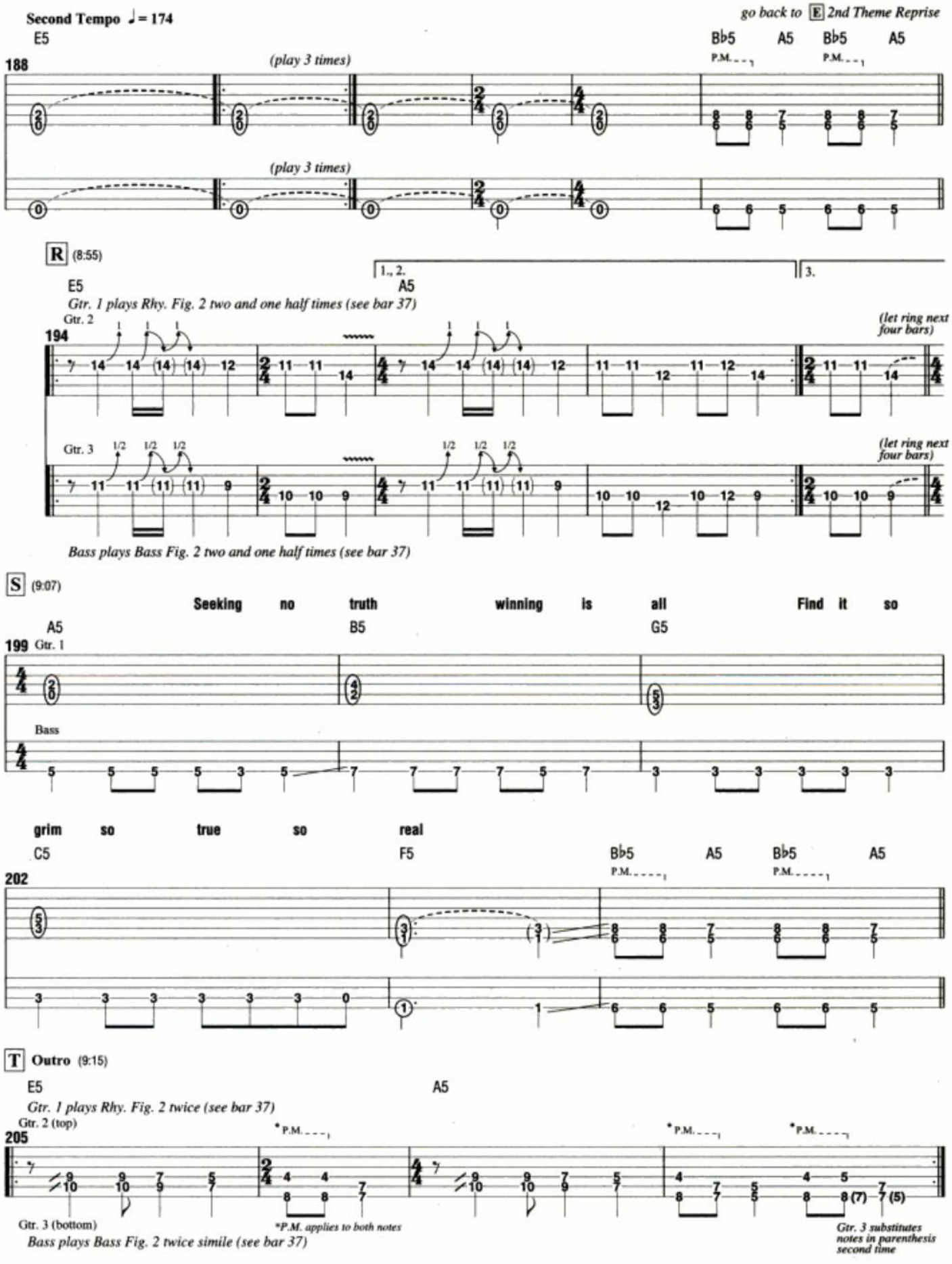
E5 D5 C5 B5 B♭5

Gtr. 1

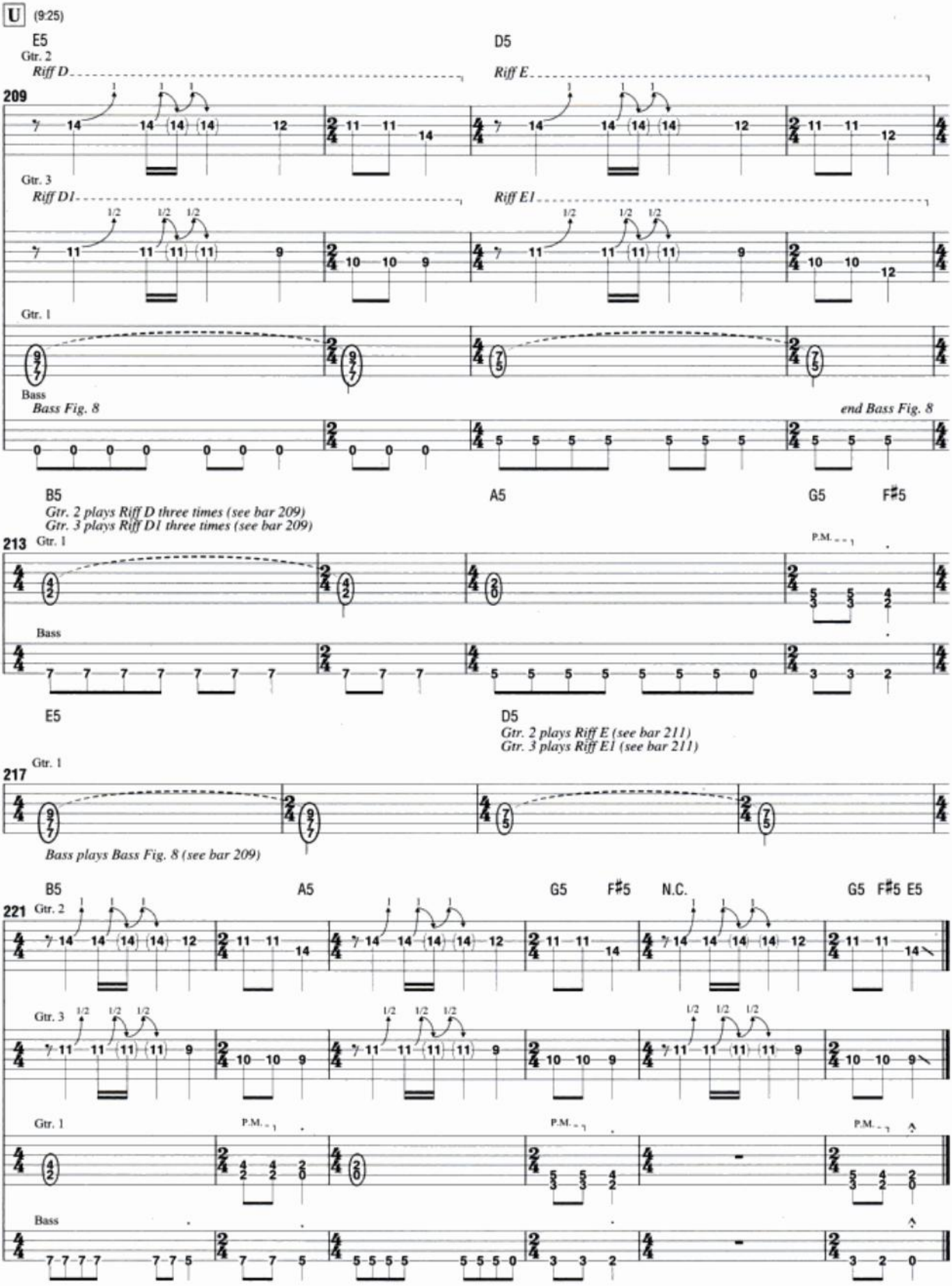


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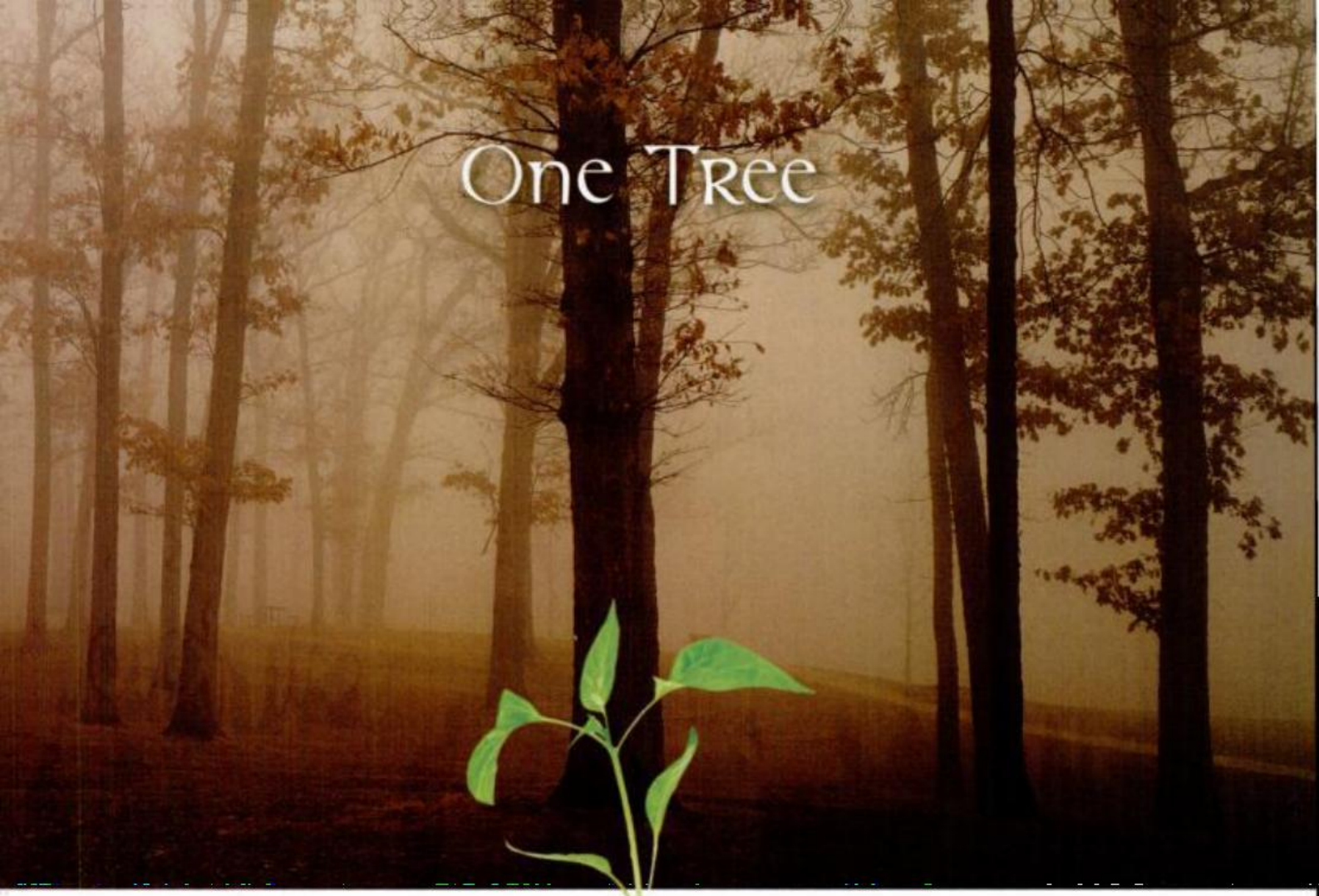
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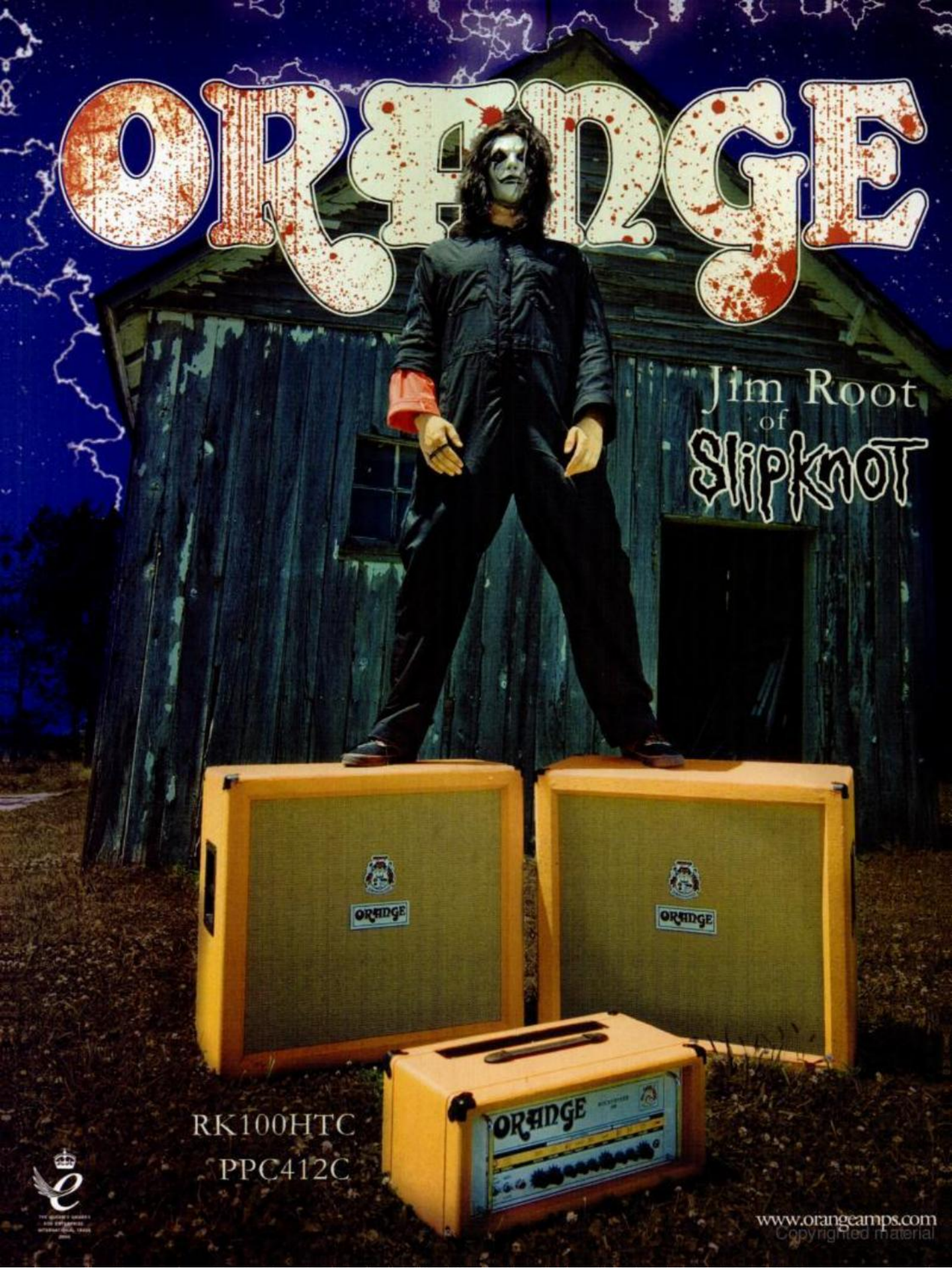
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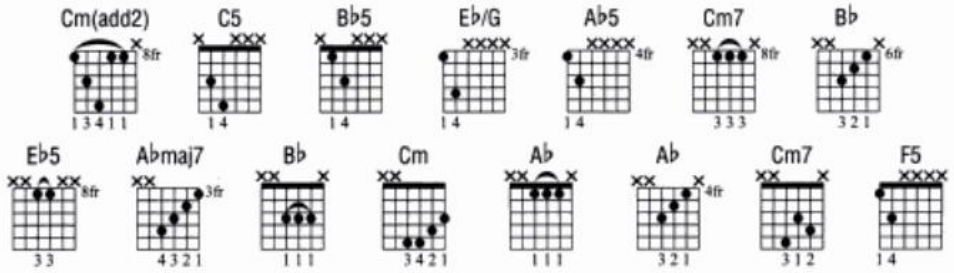
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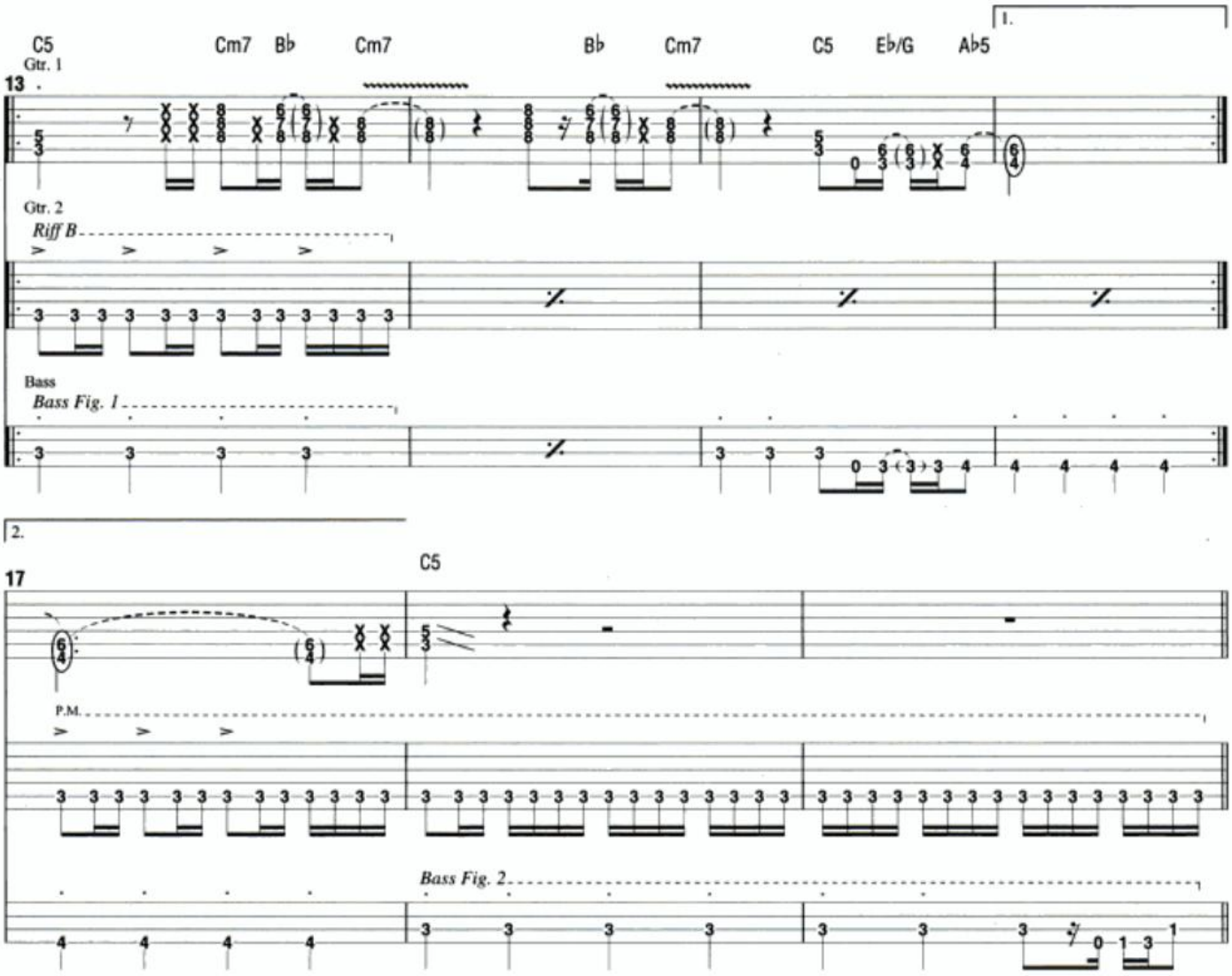
"EYE OF THE TIGER" SURVIVOR

As heard on **EYE OF THE TIGER** (SCOTTI BROS.)
Words and Music by **Frank Sullivan and Jim Peterik** ✱ *Transcribed by* **Jeff Perrin**



A **Intro** (0:00)
Moderately ♩ = 110
Cm(add2)
Gtr. 1 (clean elec.)
Rhy. Fill 1
(piano arr. for guitar)
end Rhy. Fill 1
(fade in)
*Gtr. 2 (elec. w/light dist.)
Riff A
P.M.
(repeat previous bar)
*doubled
Bass
(piano arr. for bass)
(fade in)
C5 B♭5 C5 B♭5 C5 E♭/G A♭5
Gtr. 2 plays Riff A eight times (see bar 1)
*Gtr. 1 (w/dist.)
*doubled
Bass
C5 B♭5 C5 B♭5 C5 E♭/G A♭5

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B **1st Verse** (0:49)

Risin' up back on the street did my time took my chances
Went the distance now I'm back on my feet Just a man and his will to survive

Cm(add2) A♭ B♭ Cm

Gtr. 2 plays Riff B 15 times (see bar 13)



Bass plays Bass Fig. 1 twice (see bar 13)

Bass plays Bass Fig. 2 (see bar 18)

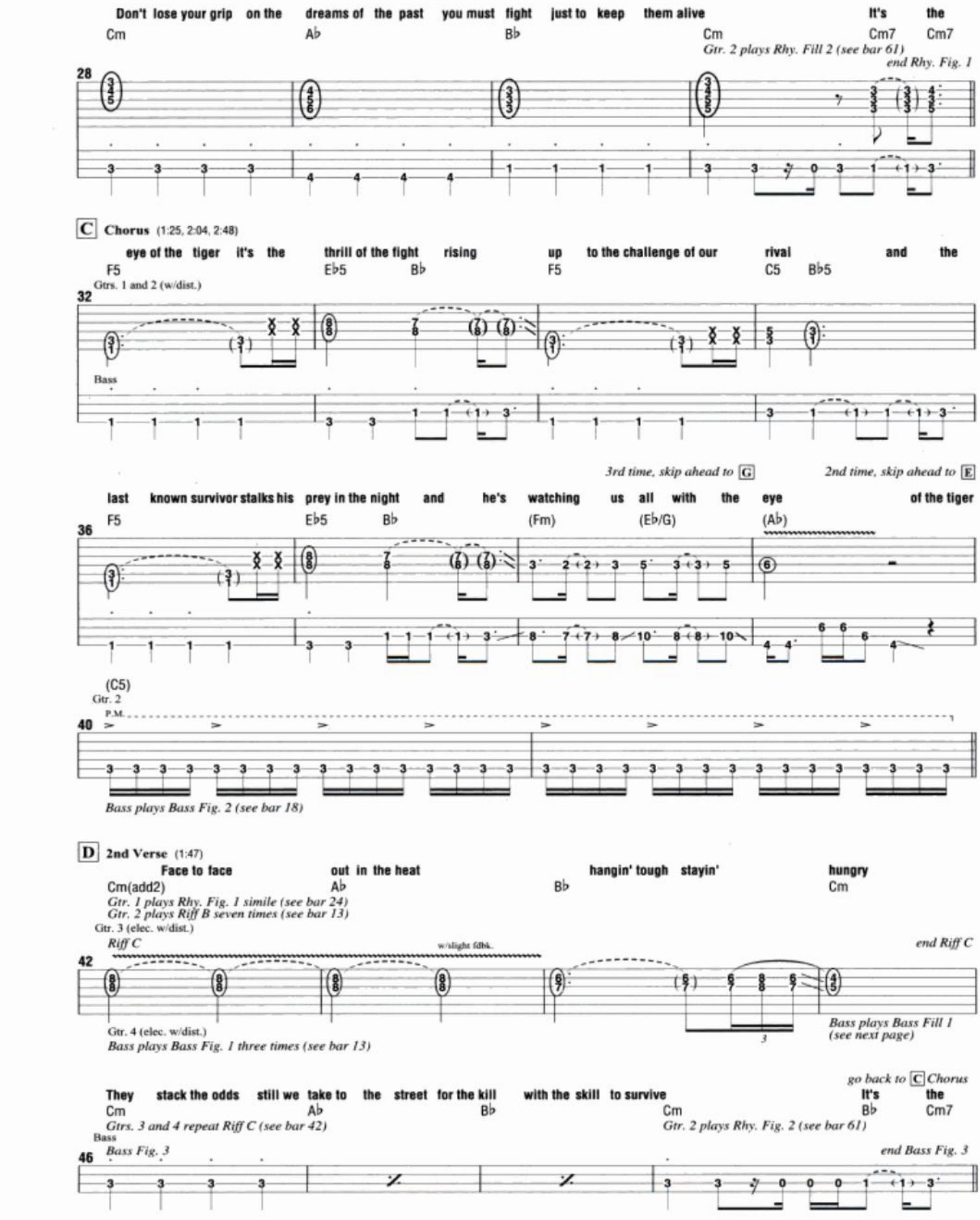
So many times it happens too fast You trade your passion for glory

Cm(add2) A♭ B♭ Cm



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E (2:22)

Cm(add2)

Gtr. 1 plays Rhy. Fill 1 (see bar 1)

Gtr. 2

P.M.

50

Bass plays Bass Fig. 2 twice (see bar 18)

F **3rd Verse** (2:31)

Risin' up **straight to the top** **had the guts** **got the glory**

Cm(add2) A♭maj7 B♭ Cm

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 24)

Bass

54

go back to **C** *Chorus*

Went the distance **now I'm not gonna stop** **just a man and his will to survive** **It's the**

Cm(add2) A♭ B♭ Cm B♭ Cm7

Gtr. 2

P.M.

Rhy. Fill 2

P.M.

58

Bass plays Bass Fig. 3 (see bar 46)

G (3:04)

eye **of the tiger**

A♭5 N.C.(C5)

Gtrs. 1 and 2

Gtr. 2

P.M.

62

Bass

H **Outro** (3:13)

C5 B♭5 C5 B♭5 C5 E♭/G A♭5 **The eye of the tiger**

Gtr. 2 plays Riff A eight times (see bar 1)

Gtr. 1

66

Bass

Bass Fig. 4 *end Bass Fig. 4*

C5 Cm7 B♭ Cm7 B♭ Cm7 C5 E♭/G A♭5 **The eye of the tiger**

Gtr. 2 plays Riff A until fade (see bar 1)

Gtr. 1

(play 4 times and fade)

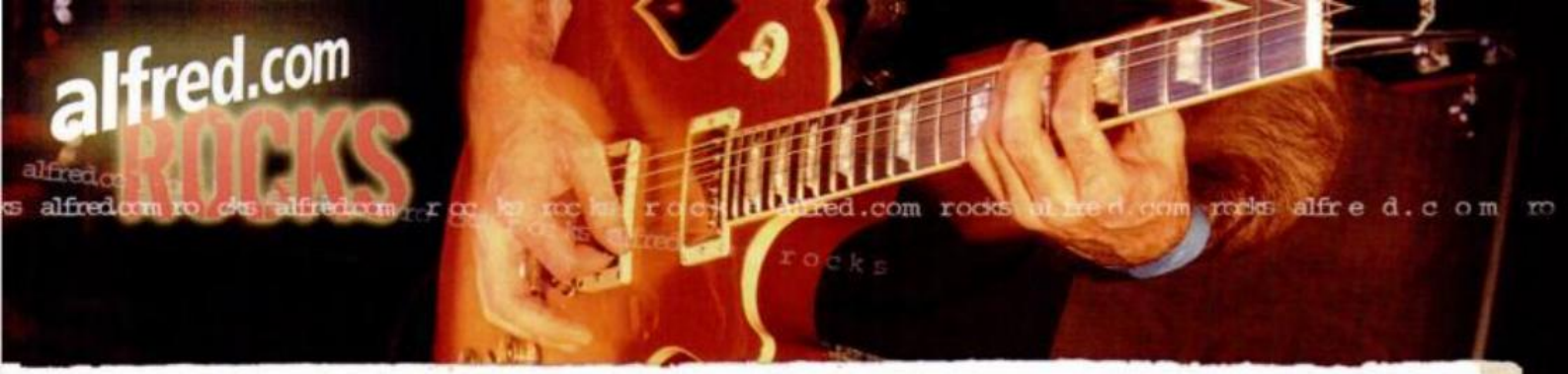
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Bass plays Bass Fig. 4 until fade (see bar 66)

Bass Fill 1 (1:53)

(Cm)

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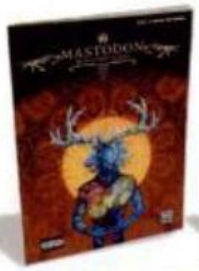
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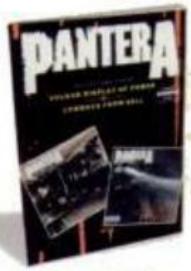
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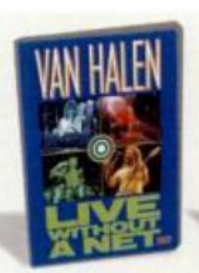
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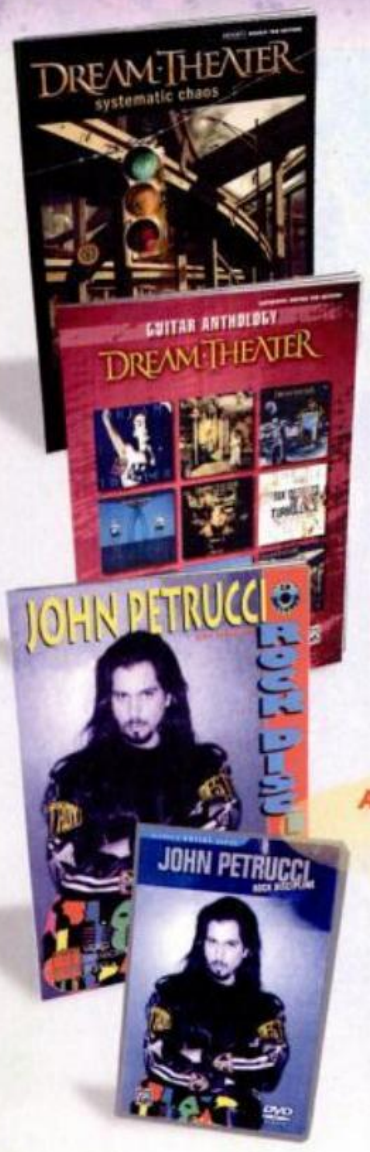
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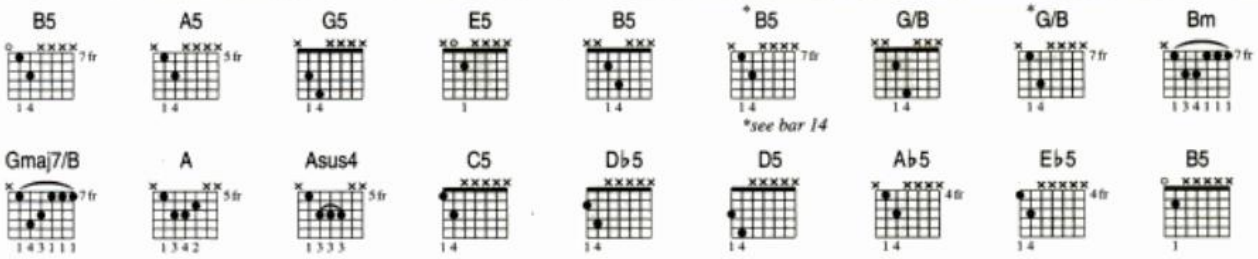
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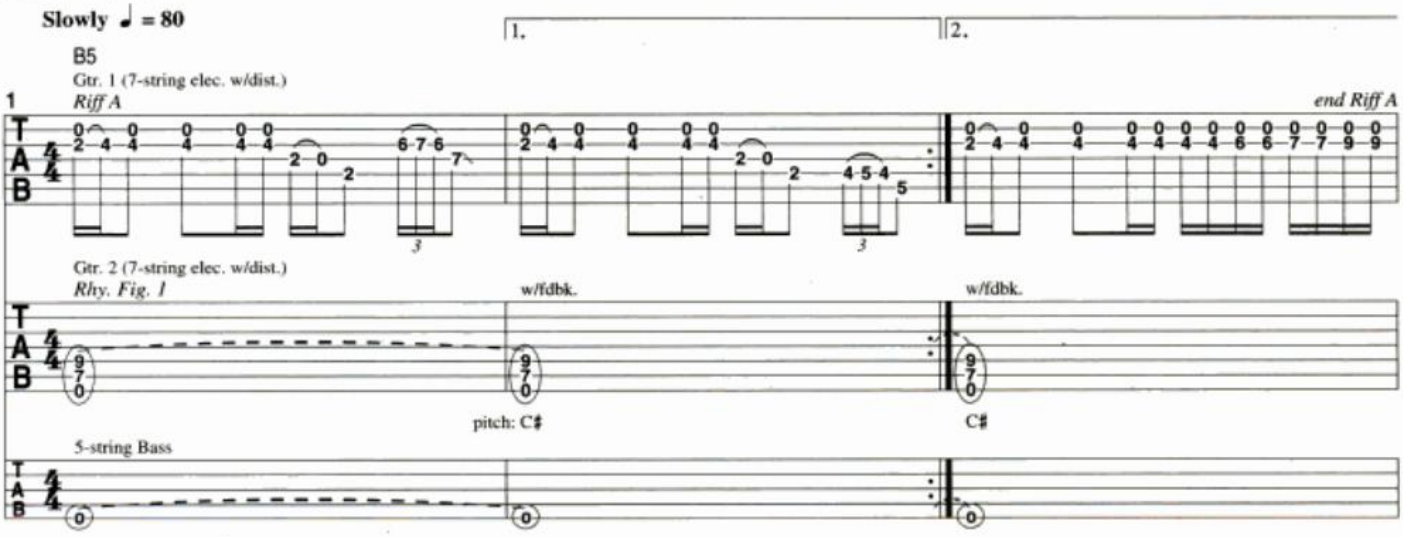
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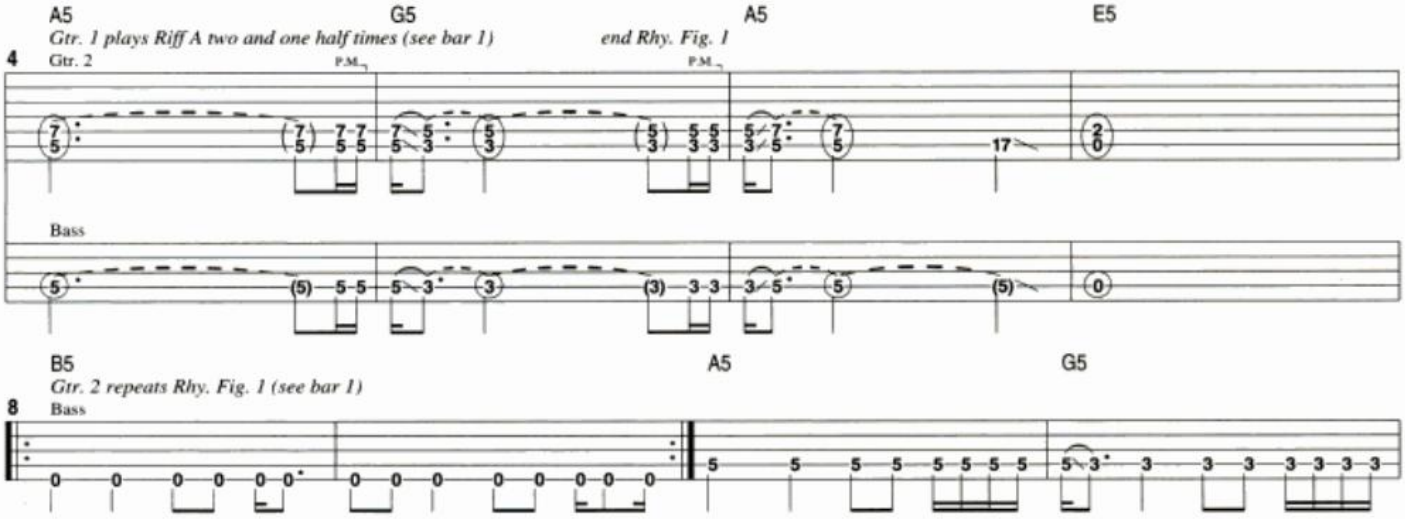
As heard on **SHOGUN** (ROADRUNNER)
Words by **Matthew K. Heafy** ✶ *Music by* **Trivium** ✶ *Transcribed by* **Jeff Perrin**

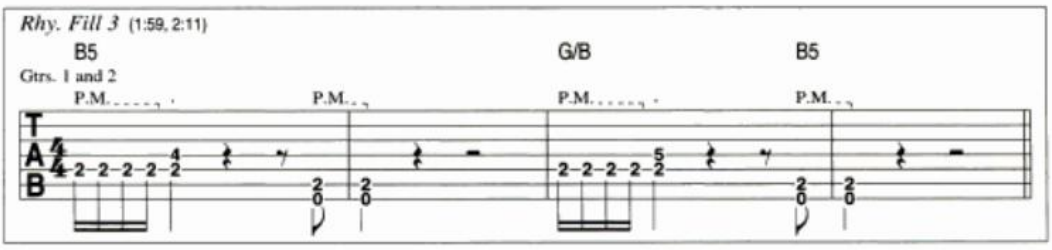


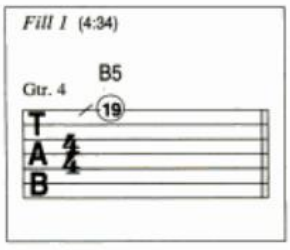
A Intro (0:00)

Slowly ♩ = 80

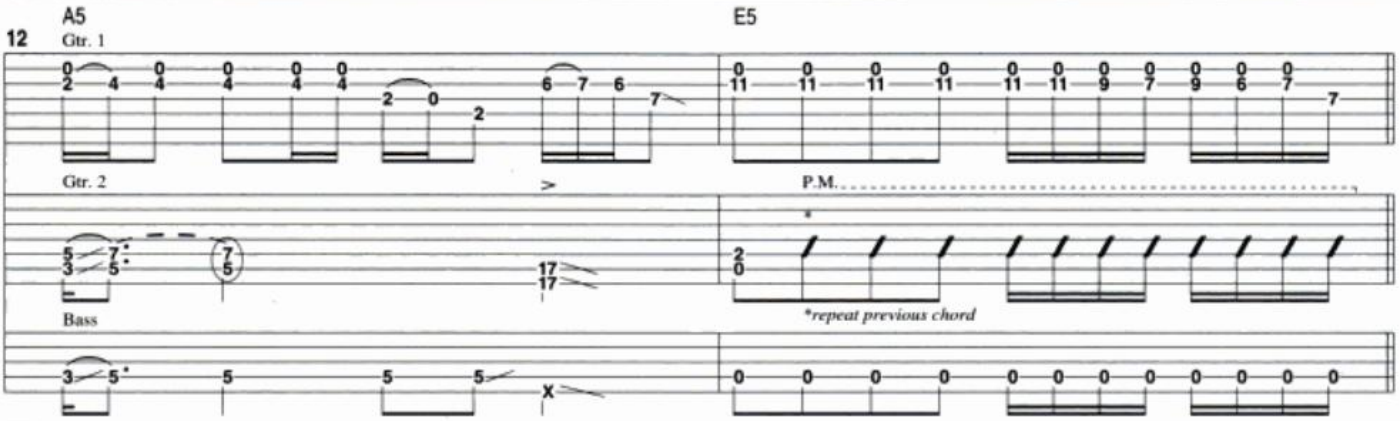








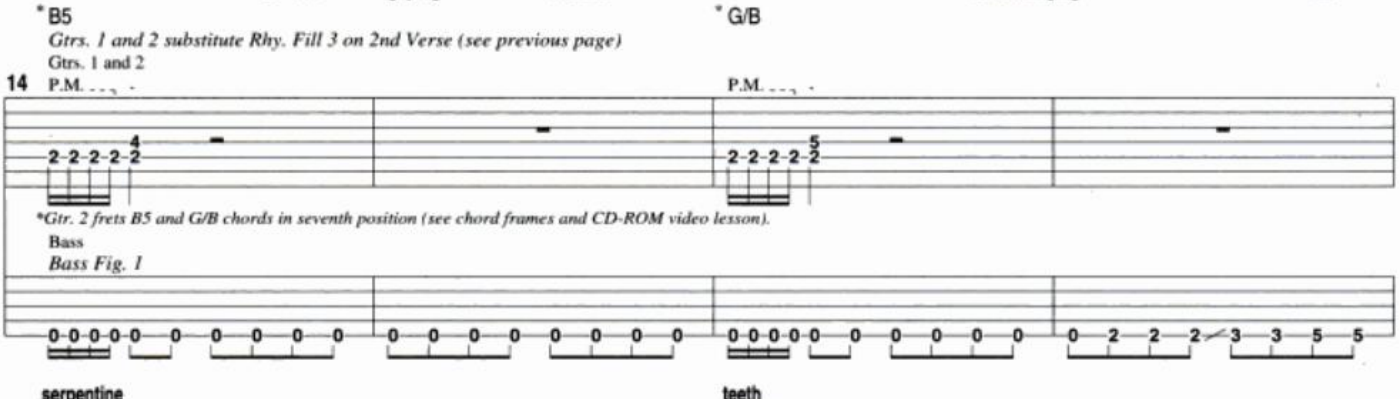
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B Verses (0:48, 1:59)

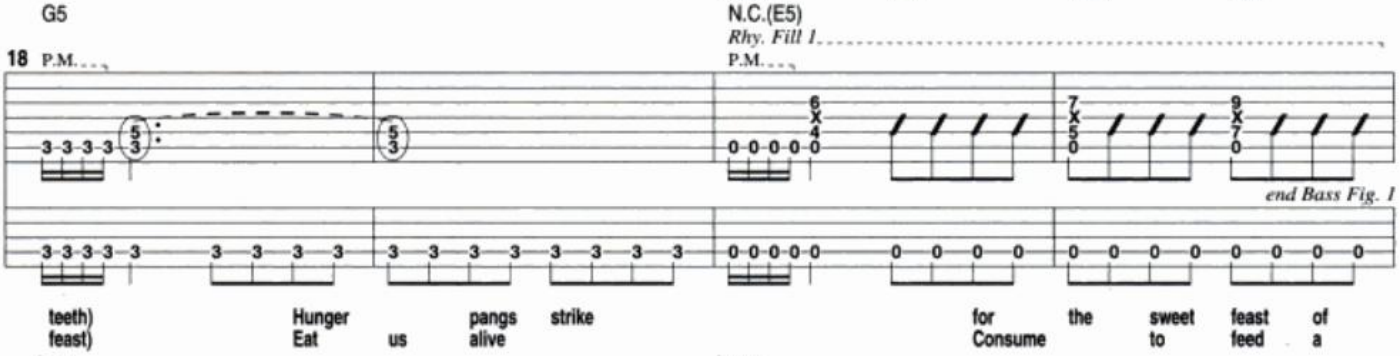
Double-time (♩ = 160)

1. A chasm grows in the cavity of
2. The gaping wounds hemorrhaging the

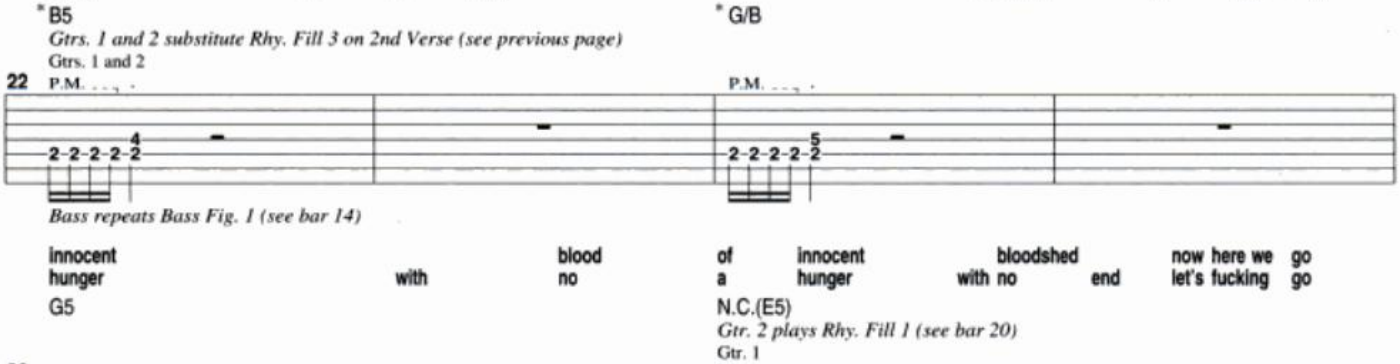


serpentine teeth (Serpentine

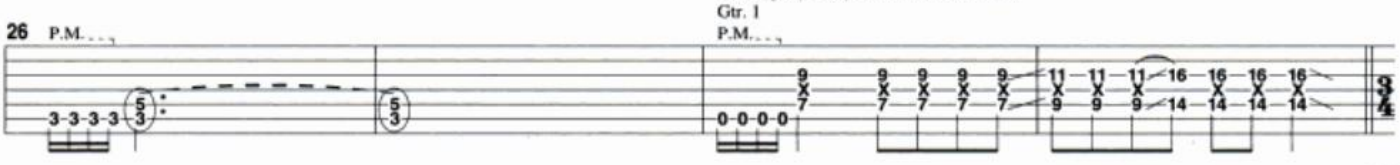
blood from which they feast (Blood from which they



teeth) Hunger pangs strike for the sweet feast of
feast) Eat us alive Consume to feed a



innocent hunger with blood no of a innocent hunger with no bloodshed end now here we go let's fucking go



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C **1st and 2nd Pre-choruses** (1:12, 2:23)

The vampires feed off the

(B5)

30 Gtrs. 1 and 2 P.M.

Bass

Bass Fig. 2

wars of man - kind

(G5) (D5) (A5)

34 P.M. P.M.

end Bass Fig. 2

D (1:29, 2:40)

Growing fat on the throne of an empire tyrant rules with the threat of a great fire

G5 A5

Gtr. 2

38 *Rhy. Fig. 2a* *end Rhy. Fig. 2a*

Gtr. 1

Rhy. Fig. 2 *end Rhy. Fig. 2*

Bass

Bass Fig. 3 *end Bass Fig. 3*

E **Chorus** (1:35, 2:46, 4:34)

Yeah I've opened up my eyes I've seen the world for
They'll blow it all to bits to prove who's god wields

Bm Gmaj7/B

Gtr. 4 plays Fill 1 on 3rd Chorus (see 1st page)

Gtr. 3 (elec. w/dist.; top notes)

42

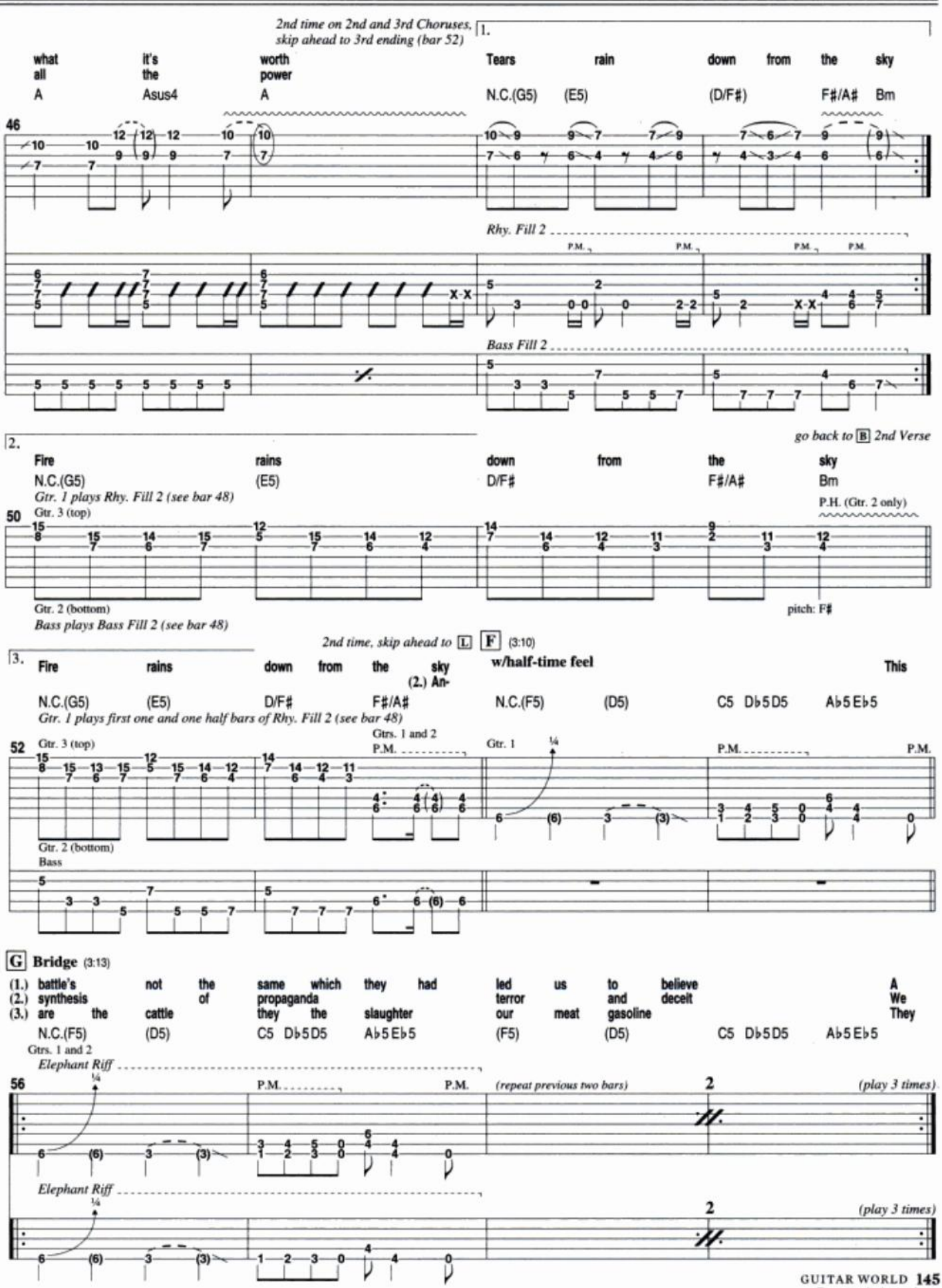
Gtr. 2 (bottom notes)

Gtr. 1

Bass Fill 1

Bass substitutes Bass Fill 1 each first time (see bar 42)

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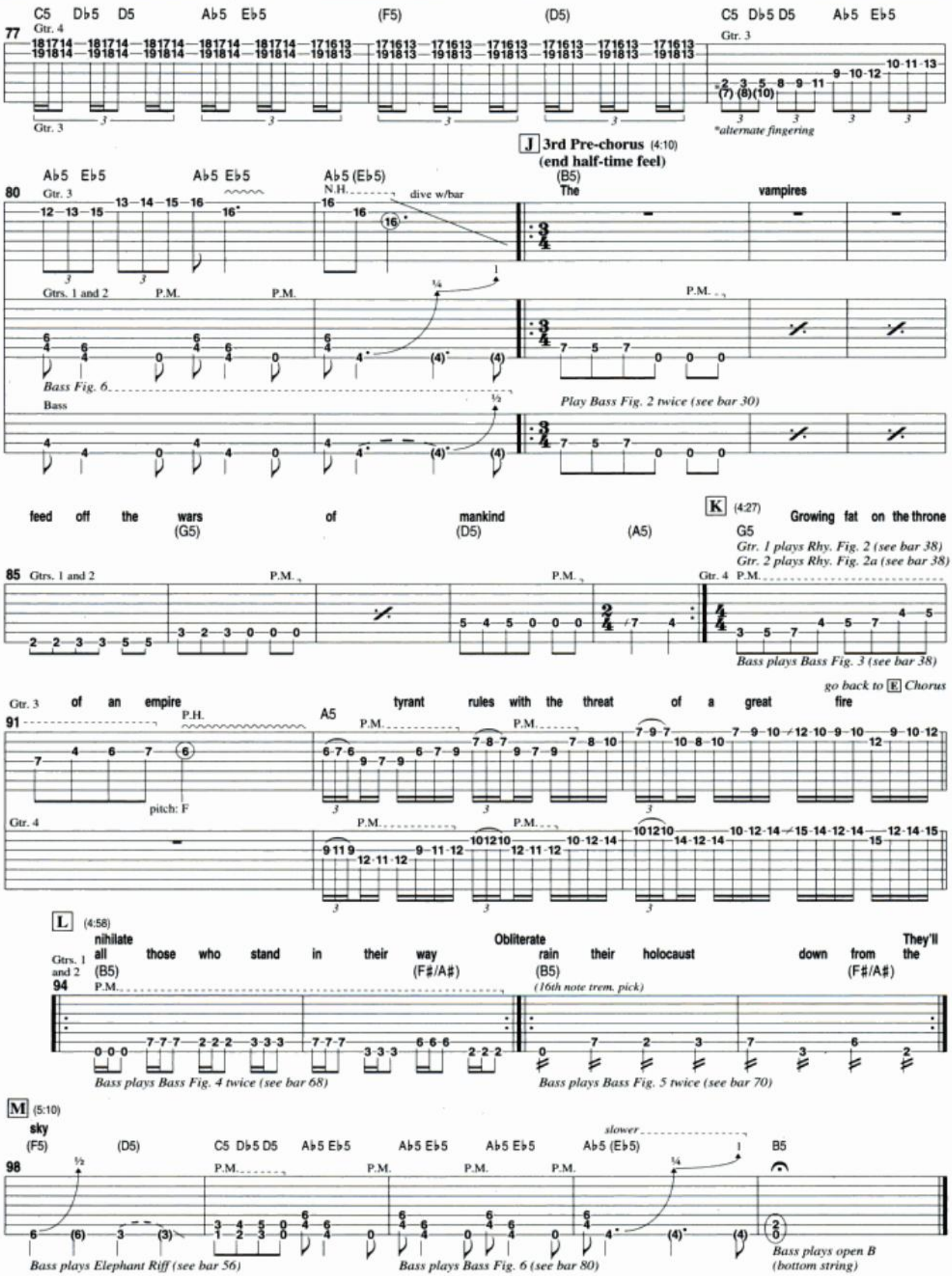
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70190 DEVIL DRIVER Last Wind Words



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75244 DISTURBED Reaper In Moonlight



74078 D. HERESY Bleed The Fifth



45830 DOORS I Am The Lizard King


71078 DOWN Crown Of Thorns


75247 D. FORCE Chrome Swords


75413 D. THEATER Train Of Though


46338 EXODUS Bonded By Blood



71009 FOO FIGHTERS Lightning Bolt Logo


64186 G. N ROSES Appetite Destruction


67976 HELLYEAH Band Making Toast


75268 HIM Skull On Cross



76248 IN FLAMES Owl Boy With Logo



52762 IRON MAIDEN Powerslave



36512 IRON MAIDEN The Trooper


70697 J. COWBOY Green Logo

65307 J. COWBOY Skull Tattoo Design

25484 JUDAS PRIEST British Steel

75285 KILL. ENGAGE Horse Above Logo

75278 LAMB OF GOD Blade With Priest

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36445 B. SABBATH Logo/We Sold Our Souls
47382 B. SABBATH World Tour 1978 Group Poster
23884 BLIND GUARDIAN Nightfall in Middle Earth
62021 BREAKING BENJAMIN Gold Griffin Crest Logo
65471 BRING ME THE HORIZON Angels Holding Skull
75217 B. FOR VALENTINE Union Jack Bloody Fist
66790 B. FOR VALENTINE Skull With Pistols Logo
75219 B. FOR VALENTINE Union Jack Skull & Pistols
53088 BURY YOUR DEAD Brass Knuckles Logo
36673 BURZUM Filosofem
44815 BURZUM Hvis Lyset Tar Oss
76323 CANNIBAL CORPSE Bloody Logo
65409 CANNIBAL CORPSE Butchered At Birth
60618 CANNIBAL CORPSE Eaten Back To Life
71170 CARCASS Chamerbeend Head Logo
65815 CARCASS Heartwork
61508 CATTLE DECAPITATION Karma Bloody Karma
60802 CELTIC FROST Morbid Tales
62222 CHILDREN OF BODOM Are You Dead Yet?
37122 CHILDREN OF BODOM Follow The Reaper
66253 CHILDREN OF BODOM Hate Crew Deathroll
32217 CHILDREN OF BODOM Hatebreeder
66256 CHIMAIRA Double Skull Horns Logo
66692 CHIODOS Griffin & Knight Script Logo
64169 CLASH Know Your Rights
32721 CLASH Star Logo
53537 CLUTCH Cavalry 414 Elephant Riders Shield
53938 CLUTCH Classic Yellow & Brown Dual Logo
75196 C. AND CAMORRA Asian Skeleton Woman
75200 CRADLE OF FILTH Dani Filth Wearing Spikes
25311 CRADLE OF FILTH Dead Girls Don't Say No
75228 CRADLE OF FILTH Green Group Photo
66059 CRADLE OF FILTH Horned Female Devil
54035 DANZIG Here The Gats Kill With Vertical Logo
32716 DARK THRONE Logo
36087 DARK THRONE Transilvanian Hunger
56957 DEATH Large Silver Logo
56959 DEATH Leprosy
56270 DEATH Scream Bloody Gore
56274 DEATH Symbolic
45156 DECAPITATED The Negation
75240 DEFTONES Monster Attacking Girl From Behind
75257 DEFTONES Sonic Xxxx Skull & Xxxx Art
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61531 DEICIDE Upside Down Crosses & Pentagrams
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70826 DETHKLOK The Dethalbum Glowing Red
56184 DEVIL DRIVER Group Posed In Front Of Trees
56185 DEVIL DRIVER Self Titled Lp
69839 D. W. PRADA Angels Above Stained Glass
56291 DIMEBAG DARRELL 1966 - 2004 Tribute
41123 DIMMU BORGIR Death Cult Armageddon
28601 DIMMU BORGIR Mankinds Innocence
25105 DIO Last In Line
75241 DISTURBED Flame Dreams Mean Smiley Face
23878 DOORS Jim Morrison Passed Out On Stage
71688 DOWN Dual Lions Swallowing Suns
71879 DOWN Over The Under
75248 DRAGONFORCE Blood Splattered Dragon Logo
67703 DRAGONFORCE Inhuman Rampage
75258 DRAGONFORCE Warrior With Flaming Sword
57958 DREAM THEATER Labyrinth Maze Logo
29569 DREAM THEATER Scenes From New York
66636 EMPEROR Reverence EP
67962 ESCAPE THE FATE Group Standing Photo
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75247 IN FLAMES The Mirror's Truth
68969 IN THIS MOMENT Maria As Cartoon Dancer
25380 INCUBUS Lotus Hand
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43087 IRON MAIDEN Fear Of The Dark
46989 IRON MAIDEN Killers
60212 IRON MAIDEN Piece Of Mind
64162 IRON MAIDEN Run To The Hills
45545 IRON MAIDEN Somewhere in Time
36511 IRON MAIDEN The Number Of The Beast
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25407 JUDAS PRIEST Screaming For Vengeance
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75291 LED ZEPPELIN Mothership
22137 LED ZEPPELIN Stairway To Heaven
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76185 L. SKYNYRD Eagle & Rebel Flag Stripes Logo
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70767 NIGHTWISH Wishes & Figure In The Moonlight
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64201 NIRVANA Oversized Kurt Cobain Playing Guitar
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52951 NORMA JEAN Sailing Pirate Ship In Storm
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66243 OZZY OSBOURNE Black Rain Japanese Kanji
11346 OZZY OSBOURNE Randy Rhoads Tribute
53058 OZZY OSBOURNE Speak Of Devil Tour 1982
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43080 SLAYER Show No Mercy
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47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
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76975 **PANTERA** CFH Skeleton Cowboy Riding Bull
74136 **PINK FLOYD** The Wall Screaming Face
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65413 **RAMMSTEIN** Group As Soldiers By Planes
73848 **ROB ZOMBIE** Hellbilly Deluxe
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54751 **SLIPKNOT** Group Dressed In Black Uniforms
69827 **SMASHING PUMPKINS** Zeitgeist Flag Logo
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18785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
59048 **B. DRIVER** Moon Behind Trees
66006 **D. BORGIR** In Sorfa Diabol
68087 **DRAG. FORCE** Inhuman Rampage
67437 **IN FLAMES** Winged Jesterhead
51374 **IRON MAIDEN** The Trooper
69012 **KILL. ENGAGE** KSE Winged Heart
69015 **LAMB OF GOD** Crucified Arms
12277 **L. ZEPPELIN** Stairway To Heaven
61612 **MEGADETH** Vic Flag
12287 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
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25983 **PANTERA** Cantedelrafe Flag Skull
17781 **R. A. MACHINE** Fist Logo
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76738 **CANNIBAL CORPSE** Kill Bloody Logo
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
46585 **IRON MAIDEN** Allover Killers
46583 **LED ZEPPELIN** 1st Lp Cover
74723 **L. SKYNYRD** MC Winged Skull & Crossbones
52827 **METALLICA** Scary Guy Art With Logos
66972 **NIRVANA** Smiley Face Logo
52882 **SLIPKNOT** Maggot Corps Group Collage Photo
40542 **SUICIDAL TENDENCIES** Original Flip Up Logo

BASEBALL STYLE CAPS

69898 **ALICE IN CHAINS** Logo/Sun Logo On Bill
64247 **AS I LAY DYING** Gold Skull Ornament Seal
33160 **BLACK LABEL SOCIETY** BLS Logo
53629 **BREAKING BENJAMIN** Celtic Design Logo
76238 **CANNIBAL CORPSE** Silver Bloody Logo
36902 **CRADLE OF FILTH** Dragon Logo
69865 **GODSMACK** Tribal Logo
64253 **GUNS N ROSES** Appetite For Destruction
66447 **HATEBREED** Flaming Logo
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
45991 **LED ZEPPELIN** Logo/Symbols On Bill
69893 **LINKIN PARK** Minutes To Midnight Wired Logo
52876 **METALLICA** Silver St. Anger Logo & Ninja Star
74720 **OZZY OSBOURNE** Ozzy Logo
63480 **PANTERA** Blue & Grey Bloody Logo
45997 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
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67207 **DEATH** Logo
47958 **DISTURBED** Mean Smiley Face
39010 **DOORS** Logo
39011 **DOWN** Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
19980 **MISFITS** Logo
55706 **OPETH** Logo
39608 **OZZY OSBOURNE** Logo
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59118 **LED ZEPPELIN** Logo/Group Heads
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11909 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
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64536 **CRADLE OF FILTH** Logo
75077 **D. BORGIR** 3 Human Skulls & Goat Skull
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65588 **HIM** Round Gold Heartagram Logo
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63050 **JOHNNY CASH** Guns Logo
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11961 **KISS** Army Logo
64427 **LED ZEPPELIN** Die Cut Zoso Logo
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70136 **N. INCH NAILS** White On Black NIN
22588 **NIRVANA** Logo
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65659 **Q. OF STONE AGE** Skull & Lightning
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51052 **SEX PISTOLS** British Flag Logo
73441 **SLAYER** Eagle In The Abyss
64558 **SLIPKNOT** Triple S Tribal Logo
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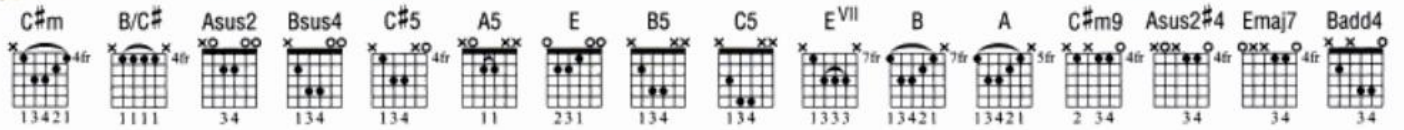
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"18 AND LIFE" SKID ROW

As heard on **SKID ROW** (ATLANTIC)
Words and Music by **Rachel Bolan Southworth and David Michael Sabo** ✶ *Transcribed by* **Andy Aledort**



A **Intro** (0:00)

Moderately ♩ = 92

C♯m B/C♯ C♯m B/C♯ C♯m B/C♯ Asus2 Bsus4

Gtr. 1 (clean)

Rhy. Fig. 1

let ring

1

mf

Bass

C♯m B/C♯ C♯m B/C♯ C♯m B/C♯

**Gtr. 1 repeats Rhy. Fig. 1 (see bar 1)*

5 Gtr. 2 (w/dist.)

w/bar

**doubled by acous. gtr.*

(fade in) *pp* *mf*

*** Depress bar before picking string.*

Bass

B **1st Verse** (0:14)

Ricky was a young boy he had a heart of stone Lived nine to five and he worked his fingers to the bone

C♯m B/C♯ Asus2 B5 N.C.(G♯)

Gtr. 1 plays first three bars of Rhy. Fig. 1 (see bar 1)

9 **Gtrs. 2 and 3 (w/dist.)*

pick scrape

Gtr. 1 plays Rhy. Fill 1

**P.H.*

** two gtrs. arr. for one*

**pitch G♯*

Bass

Bass Fig. 1

Rhy. Fill 1 (0:29)

Gtr. 1 (clean)

Asus2 B5 N.C.(G♯)

let ring

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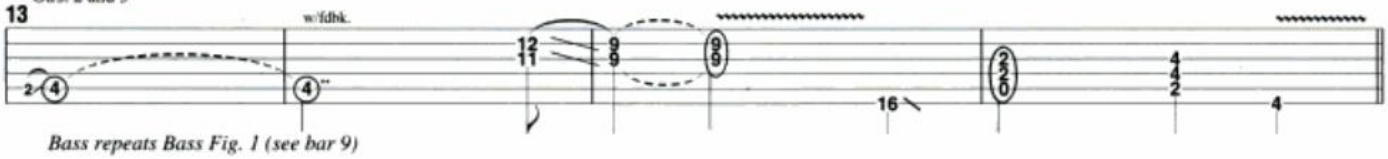
Just barely out of school came from the edge of town Fought like a switchblade so no one could take him down no

C♯m B/C♯ C♯m B/C♯ C♯m B/C♯ Asus2 B5 N.C.(G♯)

Gtr. 1 plays first three bars of Rhy. Fig. 1 (see bar 1)

Gtrs. 2 and 3

13 w/fdbk.



Bass repeats Bass Fig. 1 (see bar 9)

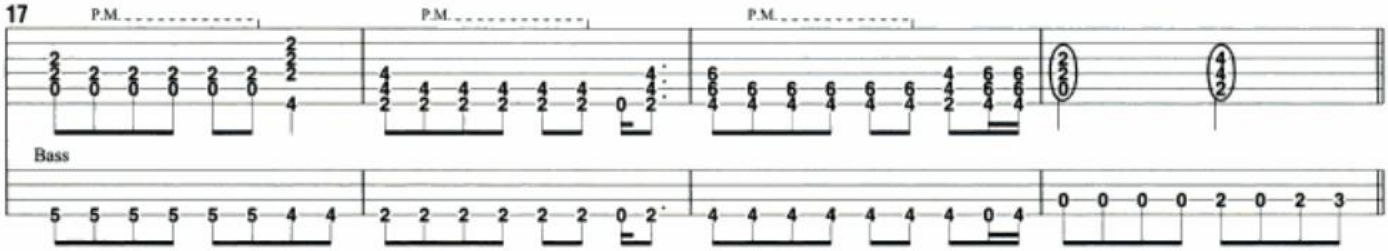
C **Pre-Chorus** (0:42, 1:46)

1. He had no money no no good at home Walked the streets a soldier and he fought the world alone And now it's
2. Bang bang shoot 'em up The party never ends You can't think of dying when the bottle's your best friend And now it's

A5 A/G♯ F♯5 G♯5 F♯5 G♯5 A5 B5

Gtrs. 2 and 3

17 P.M. P.M. P.M.



Bass

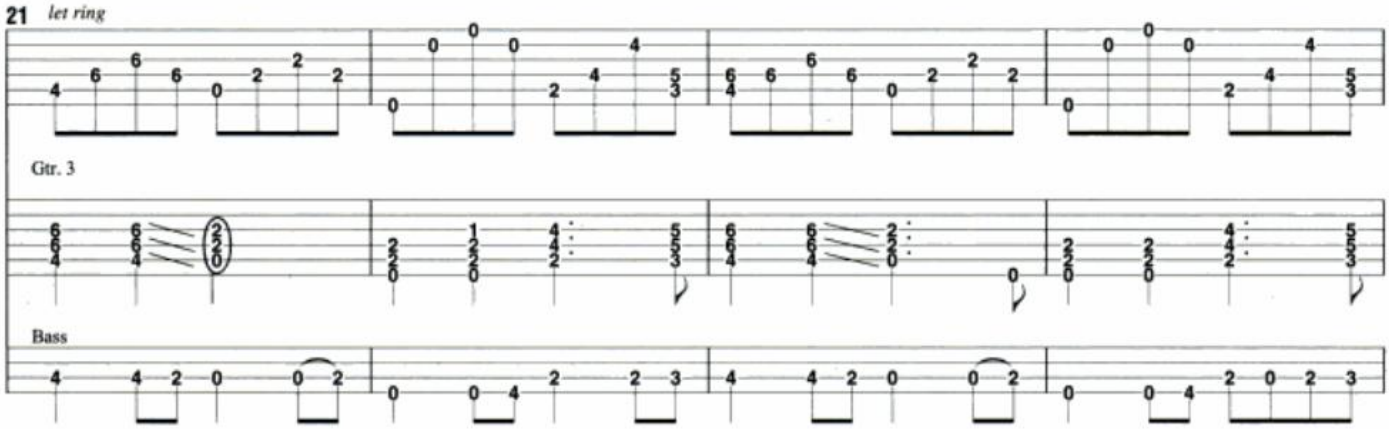
D **Chorus** (0:53, 1:57, 2:55)

Eighteen and life you got it eighteen and life you know Your crime is time and it's eighteen and life to go

C♯5 A5 E B C♯5 A5 E B5 C5

Gtrs. 1 and 2

21 *let ring*



Gtr. 3

Bass

2nd time, skip ahead to **F**

3rd time, skip ahead to **I**

Eighteen and life you got it eighteen and life you know Your crime is time and it's eighteen and life to go

C♯5 A5 E B C5 C♯5 A5 E5 B5

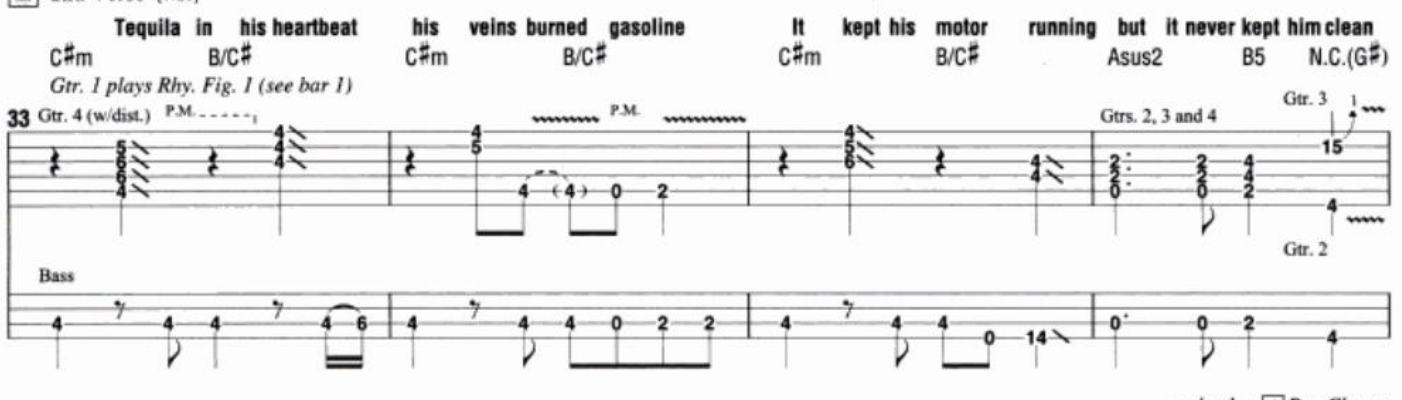
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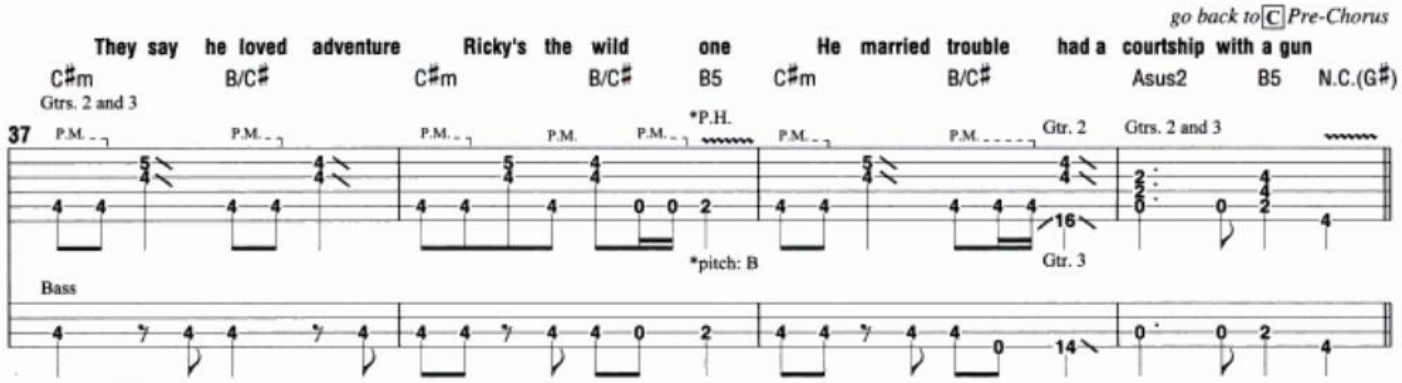


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G **Bridge** (2:23)

Accidents will happen they all heard Ricky say he fired his sixshot to the wind that

E5 B5 A5

44 Gtrs. 1 and 2

Gtr. 3 *(repeat previous beat)*

Bass

H **Guitar Solo** (2:34)

shot blew a child away yeah yeah

B5 C♯5 A5 E5 B5

47 Gtr. 4 slight P.H. slight P.H. *let ring*

Gtrs. 1 and 2

Gtrs. 1 and 3

Gtr. 3 *Rhy. Fig. 2*

Bass *Bass Fig. 2*

C♯5 A5 E5 B5

Gtrs. 1 and 3 repeat Rhy. Fig. 2 three times (see bar 48)

50 Gtr. 4 hold bend 1/2 *P.H.

Bass repeats Bass Fig. 2 three times (see bar 48)

*pitch: E / F♯

C♯5 A5 E5 B5

52 1/2

E

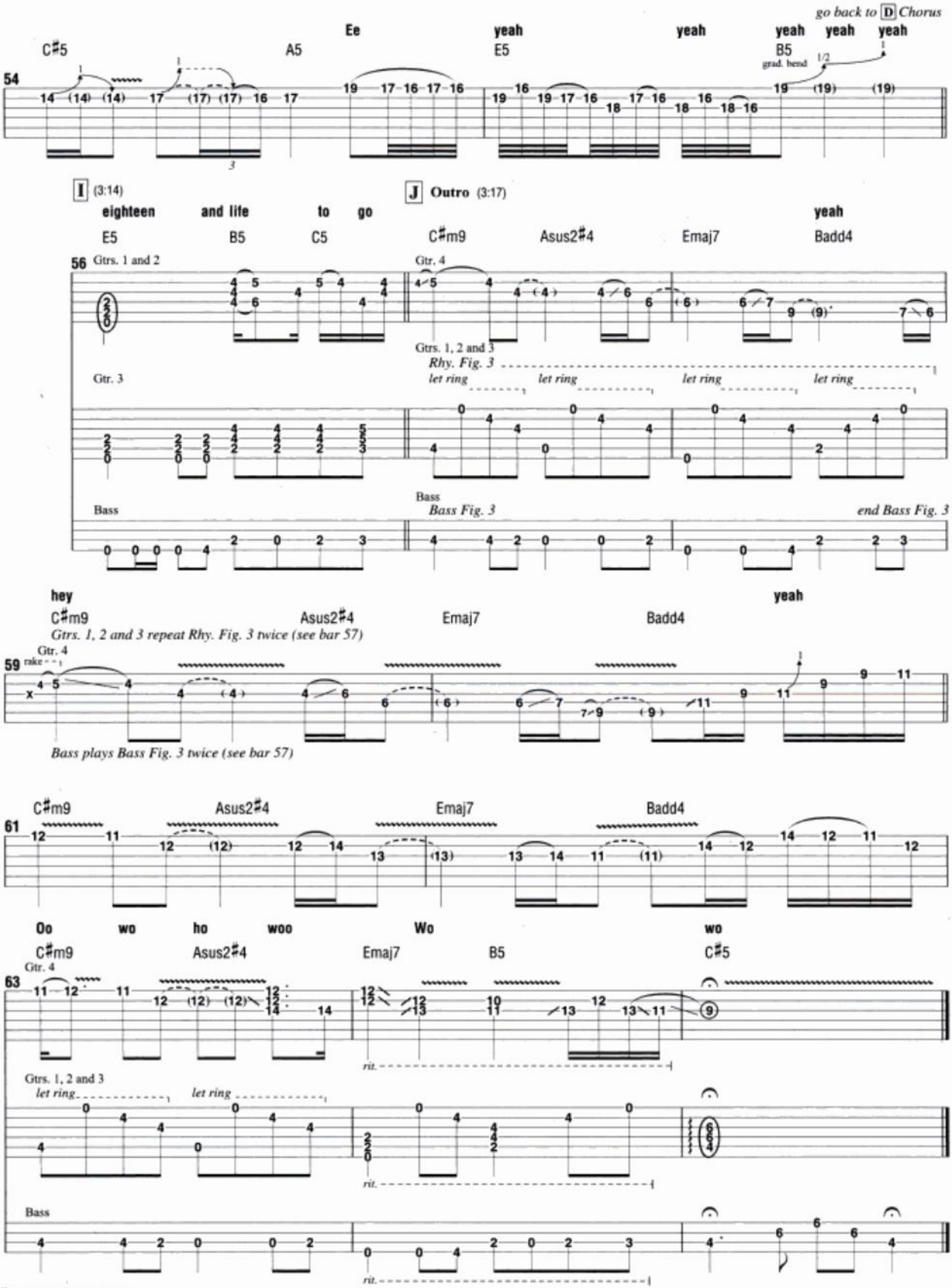
Fill 1 (2:21)

(C♯5)

Gtr. 3

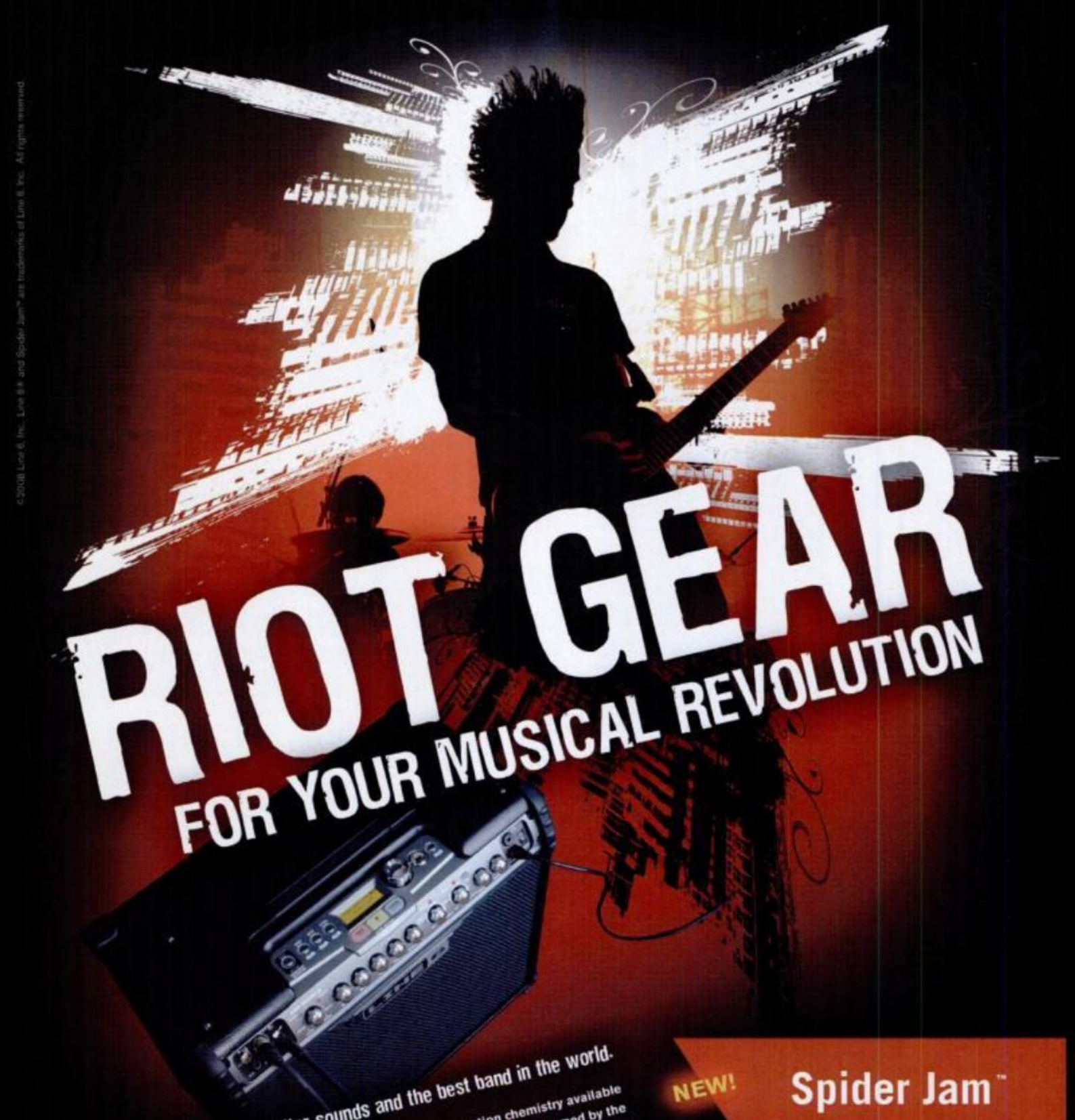
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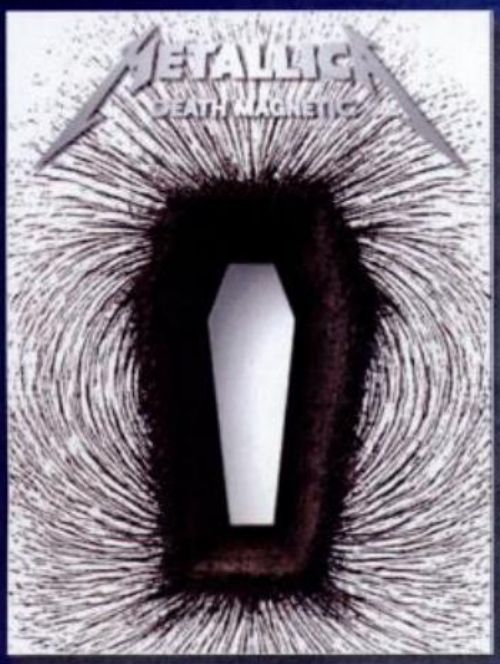
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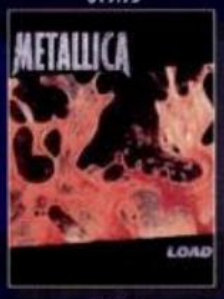
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Fretboard Logic™

Paradigm Shift

1. A term to describe a fundamental change in basic assumptions in scientific thinking. It has since become widely applied to many other realms of human experience as well.

FROM: Thinking the guitar is just another musical instrument and should be approached the same as any other...
TO: Learning that the guitar is unique in the field of musical instrument design and just understanding its interface is a separate area of study.

FROM: "School sucks. My teachers are all idiots and the stuff they teach is boring as hell, so why is this going to be any different..."
TO: This guitar teacher was occasionally the smartest kid in the class, routinely the principal's worst disciplinary problem and almost always the best guitar player in school all rolled in one - uh, sound familiar?

FROM: The daunting task of facing thousands of seemingly random bits information in the form of basic music elements...
TO: A functional understanding of the pattern nature of the fretboard independent of music.

FROM: Strumming a plastic toy in front of a silly game console and pretending to be a rock star...
TO: Taking your guitar and music seriously and putting in the time and effort to learn something and maybe getting an act together to play for real people.



FROM: Expecting it's just another scam, because you've already bought so many other books, CDs and DVDs that didn't live up the the claims in the ads...
TO: Accepting that Fretboard Logic is an alternative approach, and all those endorsements you've been reading all these years are very real, and they are all from people just like you, who were just as skeptical but still willing to take a chance in order to make some progress, and when they did, they took time out of their lives to write in and say exactly what it meant to them, in their own words.

FROM: Rote memorization of the notes on the fretboard and then facing an endless number of tone group permutations...
TO: Building all the chords, scales and arpeggios you will ever need by easily combining music formulas with fretboard forms.

FROM: "It's probably going to be hard for me to understand, and I'm going to feel like an idiot..."
TO: Finding out very quickly that lot of work went into making it easy to understand and even more into making it funny. Don't forget that it was written by a true blue music lover and guitar-playing wiseass - so be bold, and this powerful force will come to your aid.

FROM: "Put this finger here and put that finger there, rinse and repeat a million billion times..."
TO: Precise guitar-oriented descriptions that are easily learned and quickly retained.

FROM: Thinking in terms of multiple locations of the exact same pitches and having to guess which string to look for a note on...
TO: Knowing the notes by first knowing the fretboard forms provided by the tuning.

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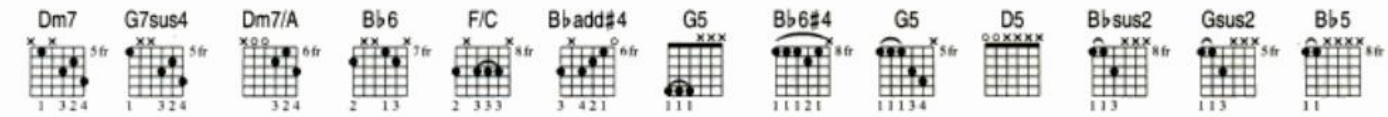
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"WRITING ON THE WALLS" UNDEROATH

As heard on **SURVIVE, KALEIDOSCOPE** (TOOTH & NAIL)
Words and Music by **Timothy McTague, Aaron Gillespie, Christopher Dudley, Grant Brandell, James Smith and Spencer Chamberlain** ✶ *Transcribed by* **Jeff Perrin**

All guitars are in drop-D tuning (low to high, D A D G B E).
Bass tuning, low to high: D A D G.

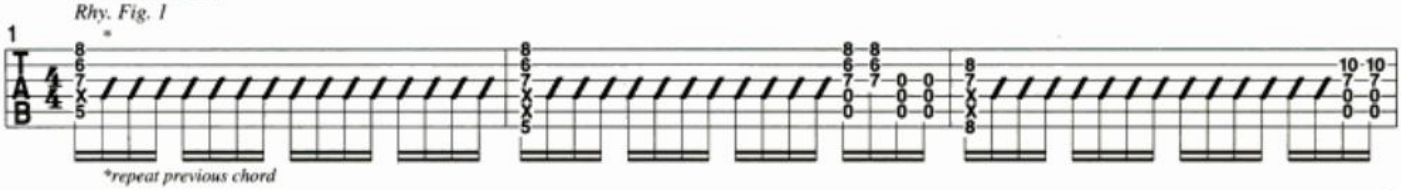


A **1st Verse** (0:00)
Moderately ♩ = 92

we'll Maybe speak of we what a why waste don't I we am and

Dm7 G7sus4 Dm7/A B♭6

Gtr. 1 (elec. w/dist.)
Rhy. Fig. 1



**repeat previous chord*

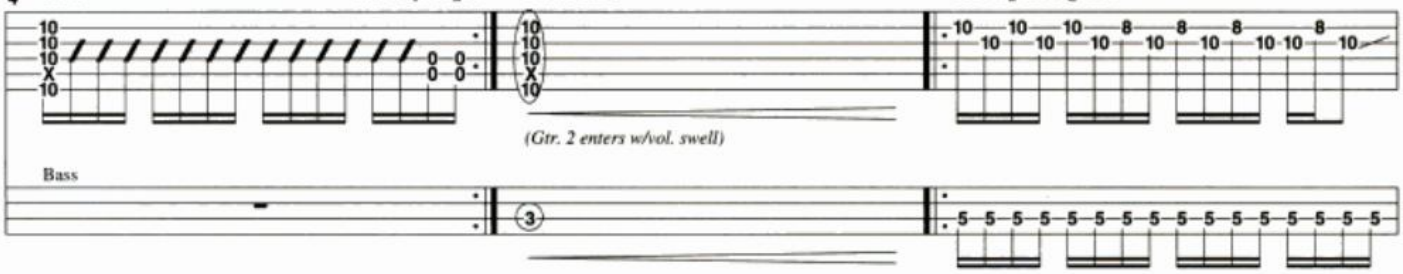
B **2nd Verse** (0:21)

1. sit right here for half an hour
2. how we missed your beat again
To I swear we bridge the need to gap of find this some

F/C F/C Dm7

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)
Gtr. 2 (elec. w/dist.)
let ring throughout

Gtr. 1 *end Rhy. Fig. 1* Gtrs. 1 and 2



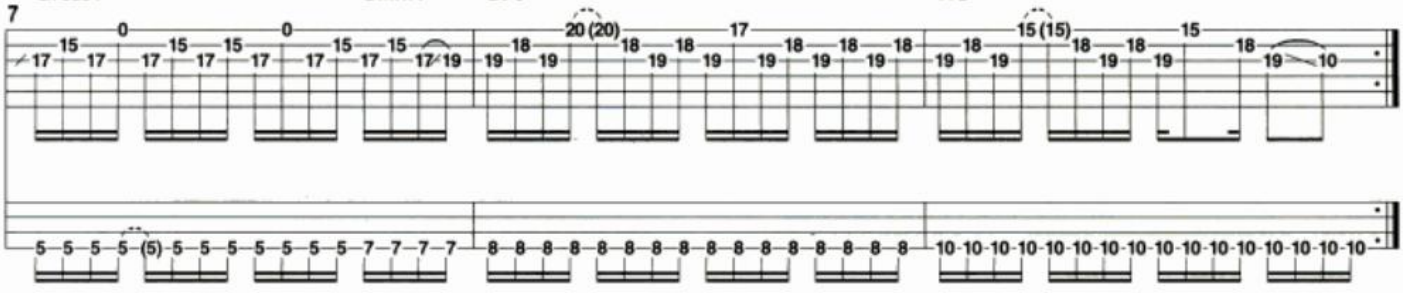
(Gtr. 2 enters w/vol. swell)

Bass



comfort conscious in state this that we run live and in down I'm place short on

G7sus4 Dm7/A B♭6 F/C



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C 3rd Verse (0:42)

time How come you try to
(That bring us home)
what they tell you move on but
(I pray for you to move

B♭add♯4 G5

10 Gtr. 1 (string noise)

Gtr. 2

Bass

1. 2.

D 4th Verse (1:03)

fit the shape of Ah
(and (At this rate
mostly what they show you Ah
on) (but I sure can't

Dm7

13

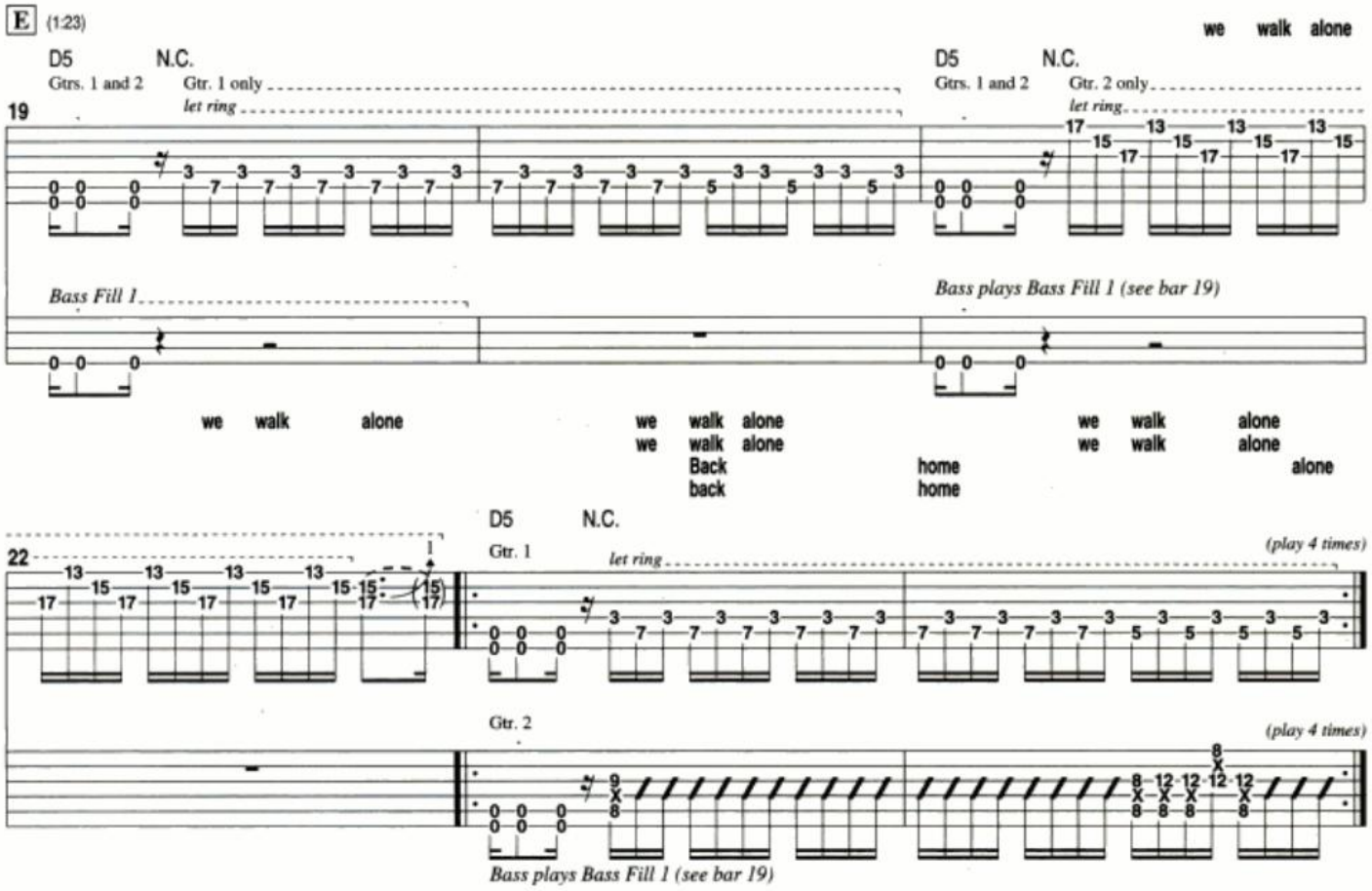
I'm taking back all the things I've said I'm taking back all the things I've said
we can't keep up)
keep me fitted in and I swear I'll come
just sit still)

B♭6♯4 G5

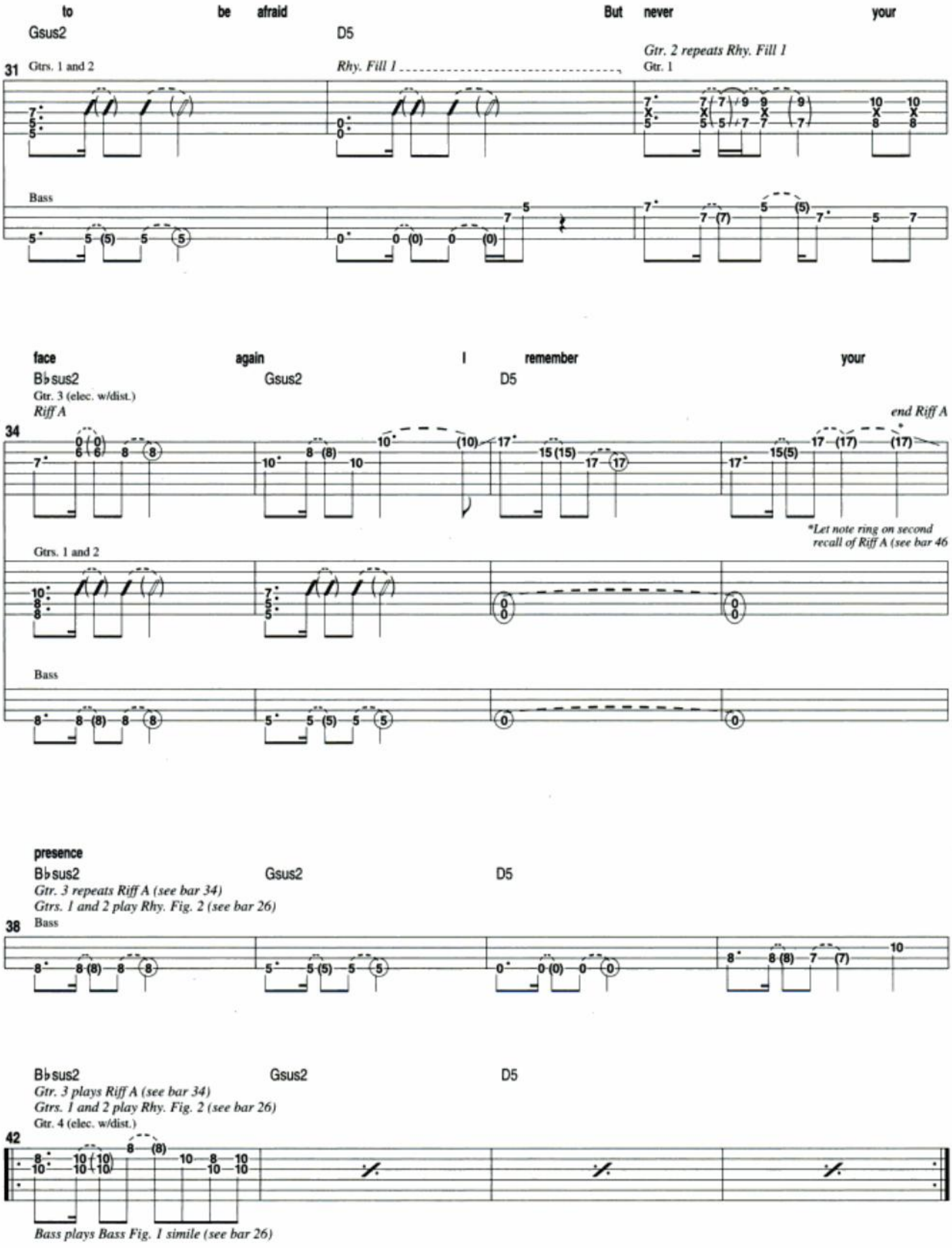
16 let ring

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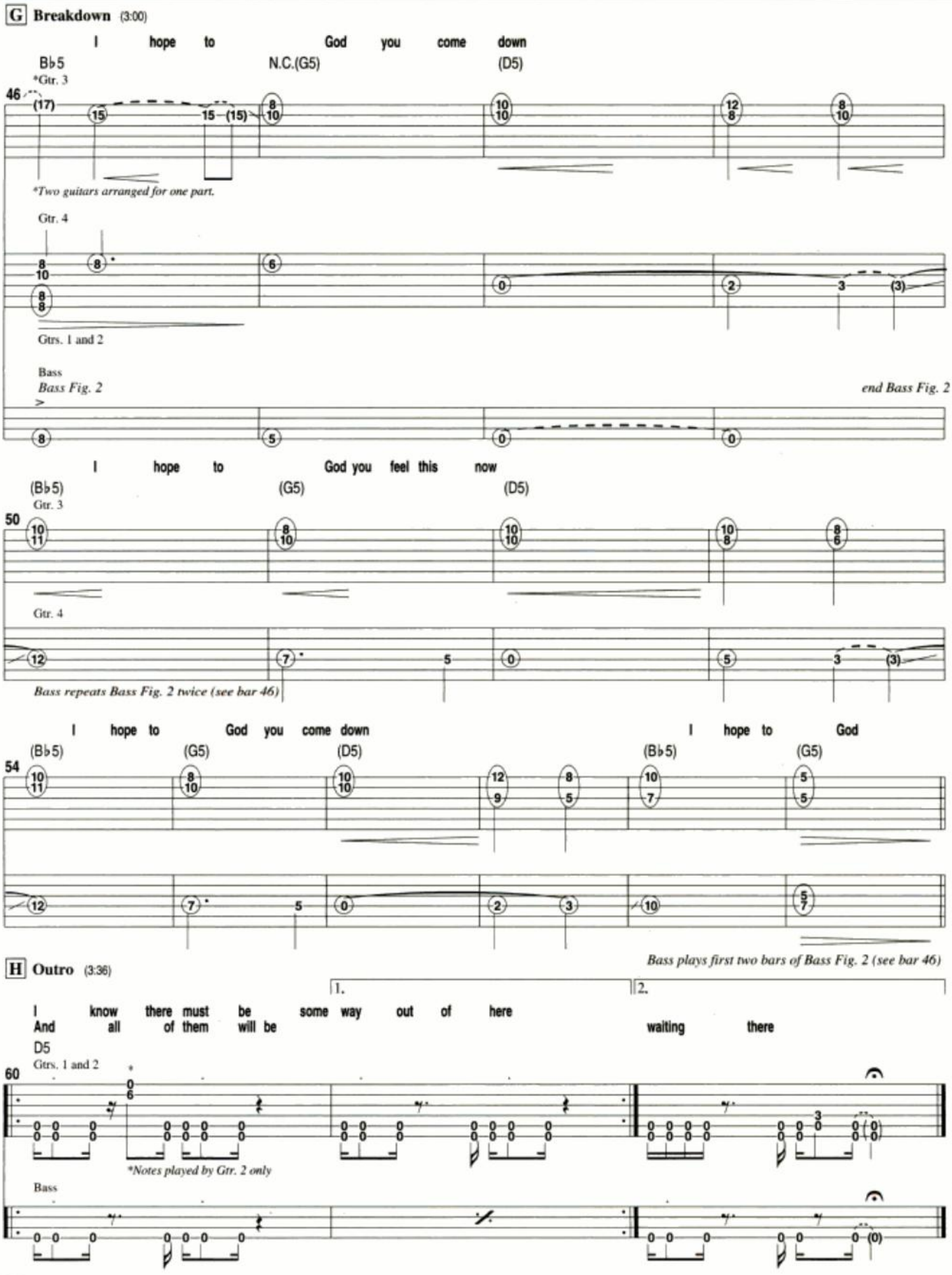


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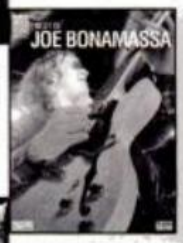
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BUGERA 6260 HEAD & 412H-BK 4x12 CABINET *170* ETERNITY MASTER CUSTOM LEGEND ET ELECTRIC GUITAR *172* EAST WEST MINISTRY OF ROCK *172*

WOOD SAMARITAN

PRS Korina McCarty and CE Alder electric guitars



PLATINUM AWARD GUITAR QUALITY & DESIGN

LIST PRICE: $2,950.00 (bird inlays, add $420.00; gold hardware, add $440.00)
BODY: Korina
NECK: Set-in, korina, with wide-fat carve
FINGERBOARD: Rosewood
SCALE LENGTH: 25 inches
FRETS: 22
HARDWARE: Aluminum PRS stop-tail bridge, PRS vintage-style tuners
CONTROLS: One volume, one push/pull tone splits humbuckers, three-way switch
PICKUPS: PRS covered McCartys

BY ERIC KIRKLAND

PAUL REED SMITH isn't the only guitar builder who speaks about the beautiful woods that make his guitars possible, but he was one of the first to raise awareness of how various woods affect a guitar's tone and why choosing the right wood is so important in that respect. That said, most of PRS's high-end guitars have been created on a foundation of mahogany, with figured eastern maple and western big-leaf maple accentuating the stunning looks and crisp response. Last year, the all-mahogany Mira served to remind players of the deliciously pure tones that are possible from a properly designed guitar that uses a single type of wood for its body.

Following this trend, PRS's heralded McCarty, a favorite of PRS's most fanatical tone hounds, is now offered with a solid Korina body and neck—Korina being one of the most sought-after vintage tone woods. Likewise, the more affordable bolt-on CE 22 and 24 can now be had with a very traditional solid alder body. Maple tops are not an option on these two new guitars as they are built for tone connoisseurs who want to experience the unsullied beauty of Korina and alder with the singular playability that only a PRS can offer.

PRS McCARTY KORINA

WHITE KORINA, ALSO known as African limba, has density and tone similar to mahogany. This is the same highly valued wood used for many of the early Explorers and Flying Vs that now command such high dollars. A Korina Destroyer guitar also played a large part in Eddie Van Halen's original "brown" sound. A nice lightweight piece of this wood, like the ones used to create the Korina McCarty guitars, has legendary depth and dimensionality, soaring highs and vocal-like velvety warmth.

The Korina McCarty's body is carved from solid Korina, as is the 22-fret wide-fat neck. For those who have not played this neck, it's a beefy C shape that's set into the body on a 25-inch scale. The covered McCarty humbuckers are the same highly praised pickups found on the standard McCartys, and a Duncan-wound soapbar is offered as an option for those who want something a little different. A fixed aluminum bridge and vintage-style tuners add a touch of sparkle to the Korina McCarty's highs.



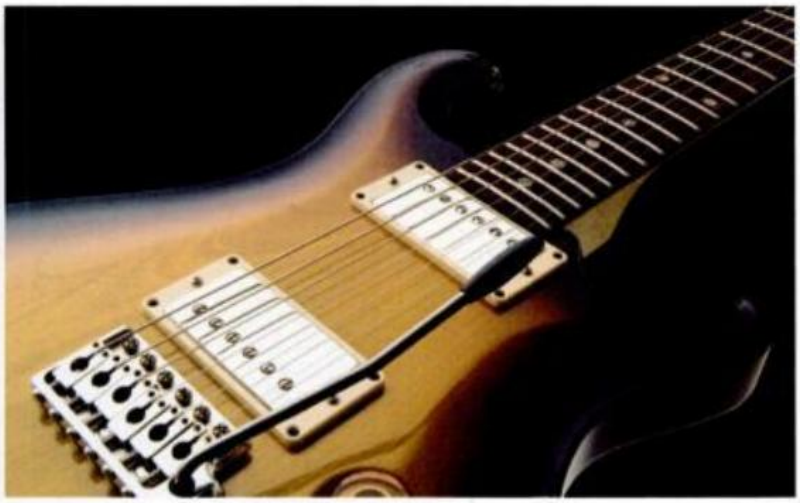
PERFORMANCE

LIKE THE MIRA, the PRS Korina McCarty proves that a guitar doesn't need a maple top to sound great. The Korina has all of mahogany's warmth with somewhat more definition in the bass and usually a more dimensional response. The pronounced midrange harmonics are also outstanding—sec-

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CHECK

BLACKSTAR ARTISAN 100 HALF STACK *174* BOULDER CREEK ECR3-N ACOUSTIC *176* PHIL JONES BASS SUPER FLIGHTCASE BG-300 AMP *178*



ond-, third- and fourth-fret harmonics pop clearly from this McCarty, even with a bone-clean amp setting. If needed, treble response can be sharp but not slicing. It's a sound enthusiasts call "refined" because the extreme highs and loose lows are shorn in favor of a more interesting blossoming midrange.

Through any type of amp setting, the McCarty's highly developed tone just sings, but through an amp that has plentiful gain, it could be likened to Santana's heavier sounds.

PRO	CON
BUTTERY TONE; SUPERBLY COMPLEX MIDRANGE; FLAWLESS BUILD QUALITY	NO TREMOLO OPTION

PRS CE ALDER

PRS INTRODUCED THE CE line in 1988 as a less expensive bolt-on alternative from their pricey set-neck guitars. They have gained quite a following in the past 20 years for their familiar feel and driving tone as well as for their comfortable price point. This new CE's inclusion of a solid alder body is a very traditional match for a maple neck. Alder's open and loud ringing tone gives the 24-fret CE alder excellent clarity and copious bite. The maple neck adds even more presence, and PRS's HFS and Vintage Bass pickups bring all of this guitar's punchy tone into focus. The neck on my PRS sported the greasy-fast wide-thin shape. Although more than 20 years old, this shape still feels very modern and caters well to the fleet-fingered player. Sealed Phase II locking tuners and PRS's famous floating tremolo completes the highly versatile package.

PERFORMANCE

PLAYERS WHO KNOW their woods may expect to hear something akin to a Strat's acoustic tone from the CE Alder. But it not more sounds like a Strat than a mahogany-with-maple-top PRS sounds like a Les Paul. It creates a solid new tone that is aggressive in the highs and quick to respond, which help the Alder CE scream out leads and gleam brightly through clean amps. At the same time, the midrange is quite firm and the lows surprisingly thick, as opposed to the scooped mids found in so many guitars that share this wood complement. The CE Alder is more fiery than sweet and seems suited to any style of music. Rotating the five-way switch through single-coil and humbucker options, I found everything from snappy vintage tones to furious extremes.

THE BOTTOM LINE

FOR SUGARY AND LUSCIOUS TONES, the Korina McCarty is among the elite electric guitars, while the CE Alder is poised to satisfy a whole new generation of PRS enthusiasts who prefer the extra bite of a bolt-on neck and the recognizably spacious highs of an alder-bodied instrument.

PRO	CON
PRESENCE AND ATTACK; VERY STRONG MIDS FOR AN ALDER BODY; AFFORDABLE	WOULD LIKE TO SEE AN ULTRA-MODERN FLOYD ROSE OPTION

ON DISC

PRS CE ALDER

LIST PRICE: $2,700.00 (gold hardware, add $440.00)
MANUFACTURER: PRS Guitars, prsguitars.com
BODY: Alder
NECK: Bolt-on maple, wide-thin carve
FINGERBOARD: Rosewood
SCALE LENGTH: 25 inches
FRETS: 24
HARDWARE: Aluminum PRS stop-tail bridge, PRS Phase II locking tuners
CONTROLS: One volume, one tone, five-way rotary switch
PICKUPS: PRS HFS and Vintage Bass



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BUDGET BLASTER

Bugera 6260 head & 412H-BK 4x12 cabinet

BY TERRY BUDDINGH

IT'S THE BIGGEST BUZZ in the amp world: Behringer, known for its wide range of amazingly affordable and primarily solid-state music gear, has entered the heavyweight tube-amp arena with a loud *kerrang* and a new brand: Bugera. Made in Behringer's sprawling factory complex in Zhongshan, China, the Bugera line boldly debuts with nine new models: four high-powered heads, four open-back combos (featuring essentially the same circuitry as the heads but with inverted chassis) and a slant-front 4x12 speaker cabinet.

To check out this new line, I've selected the most stripped-down (and thusly the most affordable) Bugera head—the 6260—and coupled it with the 412H-BK cabinet to form the most basic building block of rock: the classic half stack.

FEATURES

THE 6260 SHARES many key components with its Bugera cousins, something that reduces production costs. In addition to having similar chassis metalwork and cabinetry dimensions, the models share the same power and output transformer designs. An amp's transformers are typically its most expensive components, and the output transformer is an especially important contributor to overall tone quality. According to Behringer's eponymous head-honcho, Uli Behringer, the company developed and refined the intricate design details and sound of the Bugera's output transformer for more than a year. With that kind of boutique-like obsession for detail, it's clear the Bugera team is truly serious

Like all of the Bugera amp designs, the 6260 sports four output tubes (and all of the tubes reside in high-quality ceramic sockets). And for you tone tweakers, all of the Bugeras are fitted with a switch that adapts the amp for either 6L6 or EL34 operation, and a conveniently located top-mounted bias adjustment pot with RCA test-jack makes it easy to check and fine tune your amp's bias on the fly.

Speaking of tubes, Bugera boasts an impressive in-house tube testing facility. I visited the Behringer/Bugera factory last November, and the large tube testing room was abuzz with people busily testing tubes using special burn-in and matching rigs. They also use actual Bugera combos for critical testing of microphonics. The 12AX7s are carefully graded by their resistance to microphonics, and they're selected for their final use accordingly. Uli Behringer said only five percent of the 12AX7s are selected for the most critical "A" grade applications. More good news: Bugera also plans to offer a full line of replacement tubes, so keep your eyes pealed for some sweet deals on great tubes.

Stripped to the bone like a fuel dragster, the 6260 has a minimal control complement that belies the amp's broad range of tones.



The 6260 benefits from the specially voiced speakers in the 412H-BK cabinet.

GOLD AWARD GUITAR OVERALL VALUE

BUGERA 6260 HEAD & 412H-BK 4X12 CABINET

LIST PRICES: 6260 head, $739.99; 412H-BK cabinet, $369.99
MANUFACTURER: Bugera, a division of Behringer Intnl. GmbH; bugera-amps.com
POWER OUTPUT: 120 watts
CHANNELS: Two
FEATURES: Sturdy steel chassis; ceramic tube sockets; large custom-wound transformers; selectable four-, eight- and 16-ohm output impedance; digital reverb; rugged footswitch (included), effect loop (footswitchable)
CONTROLS: Separate gain and master controls for Clean and Lead channels; shared bass, mid, treble presence and reverb controls
FOOTSWITCH: Four buttons (Clean channel, Lead channel, reverb and effect loop)
TUBE COMPLEMENT: Five Bugera-tested Chinese-made Shuguang 12AX7 preamp tubes; four Bugera-tested and -matched Chinese-made TAD tall-bottle black-plate 6L6GCs.

412H-BK 4X12 SPEAKER CABINET

CONSTRUCTION: MDF with metal corners; classic 4x12 design with center sound post; mono or split-stereo operation; larger recessed handles; two edge-mounted casters
SPEAKERS: Four four-ohm, 50-watt, 12G50J4 Bugera 12-inch speakers
POWER HANDLING: 200 watts (total)
IMPEDANCE: 16 ohms mono, eight ohms per side stereo

ON DISC

PERFORMANCE

THE 6260 FORMS an especially synergistic bond with the uncommonly deep-, rich- and smooth-sounding Bugera 412H-BK 4x12 speaker cabinet. It's clear that the Bugera crew did a lot study and experimentation to design speakers that so perfectly complement the sound of the head; you really have to hear them together to get the complete Bugera experience. The amazing thing is the Bugera speakers are made in-house. It's easy to understand why the speakers match the head so perfectly when you see first-hand how Bugera's unique manufacturing capabilities allow the company to fine-tune speaker performance so readily. Very few amp manufacturers can stake a claim to that kind of capability.

The 6260/412H-BK half stack is a serious rock machine. And while the Clean channel is indeed capable of crisp and punchy clean tones (especially with vintage-style single-coil pickups), this rig was clearly born to rock. Engaging the Clean channel's Crunch mode punches up the gain with a more aggressive upper-midrange emphasis that barks with Rottweiler-like authority, and amazingly, it's equally effective with single-coils or humbuckers.

The Lead channel increases the gain with more perfectly voiced upper-midrange emphasis and a leaner, trimmer and more percussive low end that handles low-tuned and seven-string guitars surprisingly well. Despite these characteristics, the Lead channel sounds fat thanks to the cab's exceptional low-end depth. It's truly amazing how seamlessly both amp channels work together and how many great sounds are available from so few controls.

THE BOTTOM LINE

NO QUESTION ABOUT IT—the Bugera 6260/412H-BK is an impressive gig-worthy half stack that's easily capable of hanging tough against more costly rivals. It's destined to become a hit with budget-minded rockers and I suspect we'll be seeing them on some big-time stages real soon too. The *real* bottom line: Bugera is for real. I've seen it all and I'm a believer.

PRO	CON
SURPRISINGLY GOOD SOUND AT AN AFFORDABLE PRICE; BROAD RANGE OF TONES FROM MINIMAL CONTROLS	NO STRAIGHT CAB AVAILABLE

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TIME PIECE

Eternity Master Custom Legend ET electric guitar

BY ERIC KIRKLAND

MOST NEW GUITAR companies are focused on creating low-cost products, while a few are firmly committed to serving the high-end market, whose well-heeled players are willing to spend more than $2,000 on a high-quality instrument, as long as it delivers something that is truly inspiring. The new Eternity Guitar Company combines both attributes by manufacturing inspirational instruments at all price levels. While its lower priced products are made in China, Eternity's high-end instruments, like the Master Custom Legend ET that I reviewed this issue, are designed and built in the United States by master luthier John Carruthers, a legend in the guitar community.

A flat, 14-inch fingerboard radius gives the ET a modern edge for fast fretwork.

FEATURES

CARRUTHERS RENDERED THE ET's body in ash and used a superior chambered design that allows the wood's full tonal characteristic to shine while it avoids the pitfalls of a semihollow design. The guitar's two alnico-magnet pickups are custom wound in-house to accentuate the body's full lows and smooth balance. Likewise, the heavy-duty cast hardware supports a controlled tonal response that is free from feedback-causing overtones.

The ET has a bolt-on "C"-shaped lacquered maple neck. It's not a fat stick, but it's substantial enough to stabilize the body's resounding resonance when the strings are hit hard. The rosewood fingerboard has 22 frets and a flat, 14-inch radius that accommodates modern styles. The compensated scale length maximizes intonation accuracy, and fretwork and setup were outstanding.

PERFORMANCE

DON'T LET THE Eternity's familiar shape and pickup layout fool you—the guitar sounds nothing like a Telecaster. To the contrary, it's loud and reverberant; warm, mellow and particularly clear tones are this guitar's forte. Unlike a lot of chambered-bodied guitars, the ET is capable of stout, thumping power chords and firm chunky lows. These qualities remain even when the guitar is used with distortion, and no matter what I did, it was impossible to make the ET feed back or sound noisy. The neck pickup was very open, round and devoid of the muddy tone and thin highs associated with similar-looking pickups. Bridge pickup tones were gutsy and fat, with no honking midrange.

Chambered ash body delivers fantastic volume and definition while still maintaining punchy tonal qualities.

ETERNITY MASTER CUSTOM LEGEND ET ELECTRIC GUITAR

LIST PRICE: $3,000.00
MANUFACTURER: Eternity Guitar, eternityguitars.com
BODY: Chambered ash with ash top
NECK: Bolt-on maple
FINGERBOARD: Madagascar rosewood
SCALE LENGTH: 25 1/2 inches, compensated
FRETS: 22
HARDWARE: Cast bridge plate with adjustable saddles and vintage styled Gotoh tuners
CONTROLS: One volume, one tone, three-way blade switch
PICKUPS: Custom-wound alnico single-coils

THE BOTTOM LINE

ETERNITY'S MASTER CUSTOM Legend ET is for the player who wants a Tele-style guitar that has the punch of a solid body and the subtle echoing resonance of a chambered design. The flat fingerboard, long-sustain and exceptionally well-behaved pickups are aimed at flattering modern styles and equipment.

PRO	CON
TOP-NOTCH BUILD QUALITY; BALANCED TONE; VERSATILITY	COULD BENEFIT FROM MODERN NECK SHAPE

ON DISC

BUZZ BIN NEW, HIP AND UNDER THE RADAR

ROCK IN A SOFT PLACE

EastWest/Quantum Leap Ministry of Rock

SOFTWARE INSTRUMENT libraries are one of a composer's most useful tools. If you own a computer and even a rudimentary MIDI keyboard, a software instrument library can give you access to sampled drums, keyboards, bass guitars, orchestra instruments... pretty much anything you can imagine, allowing you to create your own arrangements and providing an endless source of inspiration.

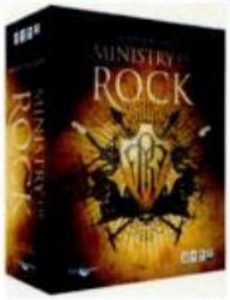
Unfortunately, few libraries have been designed with metalheads in mind. EastWest has changed that with Quantum Leap Ministry of Rock. The huge 20-gigabyte library has a wealth of sampled drum sets, electric basses and guitars with a distinctly metal vibe.

The kits feature full drum and cymbal setups, including samples from the very kit Lars Ulrich used on Metallica's "Black Album." Basses include Fender Precision and five-string basses and models from Specter, Kubiki and MusicMan, all recorded through Ampeg SVT and Ashdown rigs.

And while you might not have much use for sampled guitars, they're here as well, including models from Fender, Gibson, Ibanez and Paul Reed Smith guitars, all recorded through Marshall, Fender, Bogner, Vox and Budda amps. The guitars and basses feature legato samples and legato and staccato repetitions for greater realism, clean and distorted tones, and dual-amp configurations.

Run on a Macbook Pro as a plug-in within Ableton Live and Apple's GarageBand, Ministry of Rock performed smoothly. The sounds here range from hard rock to thrash to death metal, with plenty of powerful, dynamically rich sounds on tap. For composing, song demos and finished productions, Ministry of Rock has everything the headbanging songwriter needs.

—*Randolph Agarn*



EASTWEST/QUANTUM LEAP MINISTRY OF ROCK

LIST PRICE: $495.00
MANUFACTURER: EastWest, soundsonline.com

NEW EQ

WHAT'S NEW & COOL

SCHALLER

HANNES BRIDGE



SCHALLER'S HANNES BRIDGE sits directly on the guitar's surface and features a separate coupler unit for each string, allowing individually adjustable intonation and height. This design decouples each string from its neighbors, allowing every string's vibrations to be transferred directly and independently to the body, improving harmonic response and definition. The bridge also features Graph Tech String Saver saddles to ensure minimal friction on string contact points. The Hannes bridge is available in nickel, chrome, gold, black chrome, ruthenium and satin finishes.

List Price: N/A
Schaller, schaller-electronic.com

HELMET GUITARS

HELMET ELECTRIC GUITAR



THE NOVEL HELMET GUITAR is offered in 12 colors and comes with five interchangeable facemasks that let you match the guitar to your favorite team. The guitar features a built-in amp (powered by a nine-volt battery) with a two-and-a-half-inch high-efficiency speaker. The Helmet has a basswood body, maple neck with rosewood fingerboard, a humbucking pickup, volume/on-off switch and tone control. It comes with a soft-shell carrying case, digital guitar tuner, guitar strap, football-shaped picks and a wall hanger for display.

List Price: $289.00
Helmet Guitars, helmetguitars.

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UNION JACKPOT

Blackstar Amplification Artisan 100 half stack

ON DISC

BY ERIC KIRKLAND

GUITARISTS SPEND BIG BUCKS on certain vintage amps because their construction style and components yield tones that are difficult and sometimes impossible to replicate today. When these sounds are imitated, it's usually by boutique amp merchants who are hand-building instruments at prices compensatory to the long hours and expensive parts that make up such a machine.

That's changing. Master British amplifier designers Bruce Keir and Ian Robinson have united with a few of their peers to form Blackstar Amplification. Their goal is to build versatile hand-wired amps that meet or exceed the loftiest vintage standards, and yet can be purchased at prices lower than you would pay for the average production amp.

Manufactured in Korea, Blackstar's all-tube Artisan Series amps are variations on classic themes with a few twists that you won't find in their vintage muses. This month, I tested the "Plexi"-inspired titan of the series: the Artisan 100 head and matching 4x12 cabinet.

FEATURES

THE ARTISAN LOOKS very much like a boutique Plexi and, not surprisingly, it aims to recreate the classic Plexi tone. Yet, it also has a few key features and design points that make it far more versatile.

The most obvious addition to the Plexi payout is Blackstar's four-position voice control. Typically, controls of this type are little more than a selection of resistor/capacitor networks, which alter how many highs and lows pass through a portion of the preamp. Blackstar's voice control is far more advanced, affecting preamp gain, power amp gain, equalization and speaker damping. Mode one is low gain and high damping, much like a Bassman, while mode two is a little brighter, with low gain and high damping, like a Twin amp; mode three ups the gain and reduces the damping for an early Plexi-type sound, while mode four pumps the gain even higher and lets the speaker rumble more, like a later model Plexi.

The Artisan 100 has two channels, each with its own volume pots and two input jacks: one for high sensitivity or low sensitivity. The channels share controls for bass, middle, treble and presence. There's no footswitch, so you have to plug into the appropriate jack to access the channel and desired level of input gain. Channel one is based on a crunchy 1959 Plexi, and channel two is more akin to a sparkling American Twin-style amp.

Dynamics and touch-sensitive responses are phenomenal through this Artisan, thanks to its hand-wired tagboard construction and massive overspecified power capacitors. Incidentally, I've not seen better construction or wiring on any amp, no matter where it's made. If you want to get really wild, the two channels can be jumped and blended with a cable connected between two channel jacks. The 100 watts of power are derived from four EL34s and pushed through a very special custom output transformer. Other features include two speaker outputs, oxblood vinyl covering, finger-jointed cabs, gold piping and heavy black cane cloth. The matching Artisan stereo 4x12 is loaded with Celestion Vintage 30s.

PERFORMANCE

ANYONE WHO THINKS that an EL34 based amp can't produce deep lows and sky-high clean headroom has yet to hear Blackstar's Artisan 100. It's one loud amp, and there is no loss of articulation or dynamics, even at ear bleeding volume extremes. Both channels brought incredibly lively clean and moderately overdriven tones into my sound room, reminding me of why so many guitarists think of a modified Plexi as the ultimate amp for any style of music.

As advertised, the voice control let me change the whole character of the amp, without altering the core tone. I particularly enjoyed discovering the infinite degrees of crunch possible through the Artisan 100, which ranged from a delicate bite to a malicious bone-crushing chomp that echoes with frightening authority. Control over the intensity of this head-cutter was always in my hands or at the guitar's volume knob.

THE BOTTOM LINE

BLACKSTAR'S 100-WATT ARTISAN 100 merges American and British ideals into a dream amp for the vintage purist who wants a variety of truly outstanding clean and crunch tones at a ridiculously reasonable price. The build quality of this hand-wired Korean-made beauty is as equal to any of the world's top amps and the stadium rocking performance harkens back to the great amps of yesteryear.

PRO	CON
GORGEOUS CLEANS; PULVERIZING AND DEFINED CRUNCH TONES; LOW PRICE	MODES AND CHANNELS NOT FOOTSWITCHABLE; NO EFFECT LOOP

BLACKSTAR ARTISAN 100 HALF STACK

LIST PRICES: Artisan 100 head, $1,699.00; Artisan 4x12, $699.00
MANUFACTURER: Blackstar Amplification, blackstaramps.co.uk
POWER OUTPUT: 100 watts
CHANNELS: Two, with two sensitivity levels for each
FEATURES: High- and low-sensitivity inputs for each channel; overspecified power capacitors and components; hand-wired tag-board construction; four-position voice control affecting preamp gain, power amp gain, equalization and speaker damping; power and standby switches; finger-joint cabinet construction; Celestion Vintage 30 speakers
CONTROLS: Power and standby switches; one volume control per channel; bass, middle, treble, presence and voicing controls (shared by both channels); four-position voice switch with settings that emulate the gain and damping levels of Bassman, Twin and early and late Plexi amps; four-, eight- and 16-ohm impedance level switch for speaker outputs; cabinet switch to select mono or stereo operation and adjust input impedance from four or 16 ohms to two eight ohm inputs
COVERING: Oxblood vinyl with heavyweight black cane grille cloth
TUBE COMPLEMENT: Four EL34, three 12AX7



The matching cabinet features Celestion Vintage 30 speakers and has a heavyweight black cane grille cloth.



Four inputs provide two sensitivity levels for the American- and Brit-voiced channels.

Voice switch affects power amp gain, preamp gain and speaker damping.

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WILD SIDE

Boulder Creek ECR-3N Solitaire acoustic-electric guitar

BY CHRIS GILL

YOU MAY NOT BE aware of this, this, but playing an acoustic guitar could be the most unselfish act a guitarist could make. Because an acoustic guitar's sound projects outward from the sound hole, the fullest and most harmonically rich sound is heard a few feet away from the guitar by listeners who are positioned directly in front of the sound hole. The player's ears are located above and just behind the sound hole, so the player has to settle for hearing tones that aren't quite as rich and robust.

Despite this fact, most acoustic guitar designs feature a sound hole that is located just below where the end of the fingerboard meets the body. In addition to providing a less than ideal monitoring situation for the player, this design actually prevents the top from doing much of what it was designed to do in the first place—vibrate freely and project the full range of frequencies that a string can produce.

Boulder Creek's new Solitaire models present a logical solution to these design quirks by placing the sound hole on the side of the guitar and facing it up toward the player, leaving the soundboard hole-free. A special bracing design allows the top to flex freely and still provide ample strength to support the strings. Surprisingly, this innovation is offered on a very affordable line of instruments that includes cutaway acoustic-electric models, like the ECR-3N that I auditioned for this review.

FEATURES

FROM THE FRONT, ECR-3N looks like a typical dreadnought cutaway acoustic model except for the absence of a sound hole in its top. Materials include a solid cedar top, solid mahogany back, laminated mahogany sides and a 20-fret rosewood fingerboard—all the usual suspects. The 18:1 tuners boast wood buttons, and they're mounted on a distinctive jagged-shaped headstock that evokes a mountain crest.

The side-mounted sound hole is surrounded by a plastic ring that makes it look like a drink holder, but you won't want to put your Bud in there. The built-in AB4-T preamp system is mounted just above this sound hole in the typical location you'd expect to find acoustic-electric controls. The preamp features four EQ bands (brilliance, treble, middle, bass) with slider controls, a volume knob, a phase in/out switch and a chromatic tuner that automatically bypasses the output when the tuner is switched on. Outputs include a 1/4-inch unbalanced jack and a balanced XLR jack.

The side-mounted sound hole is very clever, but the true genius of the Solitaire's design is its Suspended Bracing System (a.k.a. SBS), which features two aluminum bars aligned in the same direction as the neck and strings and affixed to the guitar's soundboard at the top, bridge and bottom, which allows the soundboard to flex freely. Instead of the usual assortment of braces, crossbars and struts used on a traditional cross-bracing design, the SBS uses just a simple wooden "X"-brace to stabilize the soundboard.

GOLD AWARD GUITAR OVERALL VALUE

BOULDER CREEK ECR-3N SOLITAIRE ACOUSTIC-ELECTRIC GUITAR

LIST PRICE: $999.99
MANUFACTURER: Boulder Creek Guitars, bouldercreekguitars.com
BODY: Solid cedar top, solid mahogany back, laminated mahogany sides
NECK: Mahogany
NUT: 1-11/16 inches
SCALE LENGTH: 25-5/8 inches
FRETS: 20
BRIDGE: Ebony
TUNERS: 18:1 ratio
ELECTRONICS: AB4-T system with four-band EQ, phase switch, volume control and tuner

ON DISC

PERFORMANCE

MOST UNTRADITIONAL DESIGNS seem more like a novelty than an actual improvement, but the Solitaire's side-mounted sound hole and SBS deliver on their promises. The guitar produces very full and loud tones that project directly toward the guitarist. You can instantly hear the difference in the treble and midrange, which no longer seems to fight against the bass the way they do on a traditional dreadnought. But even without the sound hole, the tone and volume output still sounds just as good to listeners sitting in front of the guitar. This is probably because the suspended bracing really lets the soundboard do the job it was originally designed to do.

Plugged in the ECR-3N sounds even better. The AB4-T system features a one-piece cable-type saddle transducer that produces warm, natural tone without the annoying piezo "quack" and with all the enhanced treble and midrange frequencies that the guitar produces naturally. Although its great to have four EQ bands to adjust, you really don't need to tweak the EQ much, if at all, to get very attractive amplified acoustic tone. And the side-mounted sound hole eliminates the need for a monitor, since it pushes the sound directly at you at a volume level loud enough to be heard over a band.



THE BOTTOM LINE

THE SOLITAIRE'S "EXOTIC" DESIGN is really more about function than form. These seemingly simple innovations make playing the instrument a very satisfying experience both for the player—as intended—but also for the audience, who get to enjoy tone that's as good as what the player hears. Finally, a win-win situation.

PRO	CON
UNIQUE SBS BRACING AND SIDE SOUND HOLE; FULL-FREQUENCY TONE; AFFORDABLE	DESIGN MAY NOT APPEAL TO TRADITIONALISTS

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"Radial Gear is incredibly roadworthy and has improved my overall tone. I get less hum and buzz and a cleaner signal. Awesome! Radial rules."
– Kerry King
(Slayer)



"I use my Radial Hot British on fly-in dates when using the big rig is impossible to bring along. My Hot British rocks!"
– Cesar Rosas
(Los Lobos)



"We are extremely pleased with the PZ-Pre on James Taylor's guitars. It's a substantial improvement! Thanks to Radial for creating this elegant tool."
– David Morgan
(engineer - James Taylor, Paul Simon, Stevie Nicks)



"I've tried every box ever made and nothing sounds like my Trimode. I recommend it to anyone looking for NATURAL warm sound with sustain for days!"
– Steve Lukather
(Toto)



"The Plexitube is the most versatile distortion pedal I own. It's also the quietest. I find all Radial Tonebones to be designed with sound quality, easy operation and durability in mind."
– Daryl Stuermer
(Genesis)



"The Switchbone sounds great! It is the best ABY box that I have used and transformer isolation makes it easy to combine two amps without noise."
– Allan Holdsworth
(IOU, Soft Machine)



"Having a Loopbone in my pedalboard makes everything easier. It's so versatile... and the Drag™ control fixes my sound with certain pedals."
– Audley Freed
(Black Crowes, Cry of Love)



"For years I've been trying to combine all of my favorite tones on stage. Thank God I found the Headbone. I only wish I had it years ago... I love my Headbone!"
– Mark Tremonti
(Alter Bridge, Creed)



"The Bassbone is just what I have been looking for... I can maintain the integrity of two instruments with control over the balance and keep my high standards for my low notes!"
– Nathan East
(Eric Clapton, Phil Collins)



"The Hot British box is truly deserving of the word 'Hot'. I definitely LOVE my 'Bone!"
– Kirk Hammett
(Metallica)

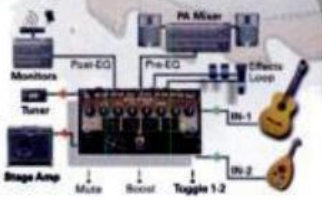
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Trimode® 12AX7 tube distortion
Two channel Classic **American style distortion with the sound and** feel of a real tube amp. **Amazing dynamics; Trimode cleans up** nicely for slight overdrive **and can be driven to extreme for** sustaining solos. Channel-1 **for rhythm, channel-2 for lead features an** effects loop to activate **your delay without tap dancing!**



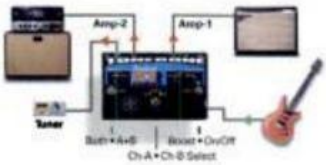


Plexitube® 12AX7 tube distortion
Bred from 40 years of British power rock, **the Plexitube is a 12AX7** equipped distortion designed from the ground-up **for big brash high** gain tones. Two channels with independent **contour controls deliver** power scooped crunch to sweet singing mids. **Effects loop on the solo** channel. This is not your daddy's distortion!



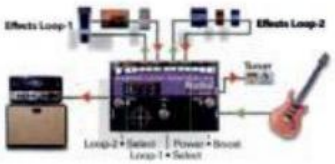


Switchbone® ABY amp switcher
Quiet, noise-free, **hum-free** switching! A 100% class-A buffer **and ABY** switcher that **drives two amps** and a tuner. Photocell switching eliminates **pops and a** transformer isolated output eliminates nasty ground **loops. A polarity switch** lets you phase-align your amps so **that they work in tandem. We've** even added a variable power booster!

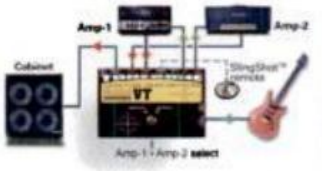




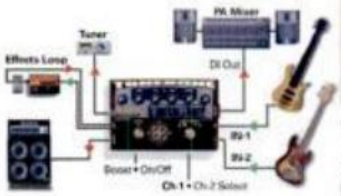
Loopbone® effects loop switcher
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Headbone® VT tube amp head switcher
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Two channel bass preamp lets you play two different **basses and switch between them with a single foot** stomp. Amazing tone controls sculpt your sound while the combination effects loop & power booster lets you control the stage. Built-in Radial direct box feeds the PA. Its no wonder Tony Levin, John Pattituci, Will Lee, and Victor Wooten all use the Bassbone!



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MASSIVE MINI

Phil Jones Bass Super Flightcase BG-300 amp

ON DISC

BY ED FRIEDLAND

THE ORIGINAL PHIL JONES Bass Flightcase was a significant entrant in the micro-amp wars thanks to its high power-to-weight ratio and audiophile-quality tone. The diminutive portable quickly gained fans with upright bassists and among electric bassists that wanted high fidelity at low volume. But many denizens of the deep called out for more volume, more bottom and more power, all without more weight. Apparently, the folks at PJB have heard the call, and they have responded: Super Flightcase to the rescue!

FEATURES

THE MOST OBVIOUS difference between the Super Flightcase BG-300 and the original Flightcase BG-150 is the speaker configuration. The original has two lightweight five-inch neodymium drivers pointed toward the audience and two facing straight up. The Super adds two more forward-facing speakers, which creates a full, "surround-sound" tone that radiates throughout the stage rather than being directional. The preamp is the same as in the BG-150, with an active/passive toggle that changes the input impedance from 4.7 megohm in Passive mode to 50kHz in Active, a feature that optimizes the tone of passive, active or piezo pickups.

A 250-watt Class A/B amp with a Switch Mode Power Supply (SMPS) drives the BG-300. Phil Jones states that a Class A/B amp gives a truer representation of the bass waveform, and the higher-frequency operation of the switching power supply increases its efficiency. The SMPS design forgoes the heavy transformer of conventional amps and thus is critical in keeping the amp's weight at a very manageable 33 pounds.

The five-band EQ provides a wide spectrum of control that enables you to tune in a variety of useful bass sounds. As there is no tweeter in this rig, the 12kHz treble control is set to bring out the sparkle for a killer slap tone, while the low frequencies—Lo-Bass, @50Hz, and Hi-Bass, @160Hz—allow you to tune the bottom for maximum girth with minimal mud. The two bands of midrange—Lo-Mid, @630Hz, and Hi-Mid, @2.5kHz—provide fine control over presence and detail. With 18dB of boost and cut on all bands, the BG-300 is an extremely flexible tone shaper.

The optical limiter can be bypassed or adjusted with its own level control to provide a degree of safety when pushing the amp. Unlike many built-in limiting circuits, the PJB manages the level without squashing the life out of the attack. An effect loop, line out, headphone out, tuner out and a balanced DI with ground lift round out the BG-300's feature set.

PERFORMANCE

LIKE THE BG-150, the 300 is designed to work in conjunction with an acoustic environment. Three floor-level ports help couple the rig to the stage—which is, in part, how this quart-sized box achieves gallon-sized low end. The key to unlocking the amp's maximum potential is to find the optimal distance off the stage's back wall. By using the floor and walls you gain bottom that the amp itself won't provide, but the upward facing speakers prevent the sound from being "absorbed" by the room.

While the increase in power and additional speaker coverage improve the 300's high-volume capabilities, it's obvious that this amp is not destined to be a big hit with the death metal crowd. Still, it performed admirably with a four-piece band with drums and electric guitar. Moving the amp around the stage, I was able to find the sweet spot that produced the most low end without losing clarity, and the cabinet handled the low B string without wheezing.

Employed with a gut-stringed upright bass on a roots/country gig, the BG-300 had plenty of naturally punchy bottom. Cranking the treble control brought out enough high end from my relatively dark-sounding Realist pickup to help the rockabilly slap technique cut through. Maxing the highs to that level is often accompanied by a lot of hiss, but the BG-300 is remarkably quiet, even when boosted to the extreme.

THE BOTTOM LINE

WHILE THIS UPGRADED model has way more guts than its predecessor, it still relies on the acoustic environment to give you optimal performance. It might not be the best choice for an outdoor gig where you can't take advantage of a back wall, or the resonance of a wooden stage. But in ideal conditions, the BG-300 dishes out delicious, organic beef, with plenty to go around.

PRO	CON
NATURAL TONE; FLEXIBLE EQ; LIGHTWEIGHT.	NOT WELL-SUITED TO OUTDOOR GIGS

PHIL JONES BASS SUPER FLIGHTCASE BG-300 AMP

LIST PRICE: $1,350.00
MANUFACTURER: Phil Jones Bass, philjonesbass.com
POWER OUTPUT: 250 watts, Class A/B amp with SMPS
CONTROLS: Input level, Lo-Bass (50Hz), Hi-Bass (160Hz), Lo-Mid (630Hz), Hi-Mid (2.5kHz), treble (12kHz), limiter level, limiter toggle, active/passive input toggle
OUTPUT: Line out, XLR out, effect loop, tuner out, headphone out
SPEAKERS: Six Phil Jones NeoPower five-inch drivers, four facing forward, two facing up
FREQUENCY RANGE: 30Hz–15kHz
DIMENSIONS: (WxDxH) 12 1/2 x 15 3/4 x 20 1/2
WEIGHT: 33 pounds



Weighing in at a mere 33 pounds, the BG-300 is a portable tone monster.



Three floor-level ports help couple the rig to the stage for surprising low-end power.

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THE JUICE IS LOOSE

How can you tell if an AC outlet is providing too little—or too much—voltage? Matt Bruck has an answer.



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ZZYZX™ SNAP JACK

Can you recommend a way to check an AC outlet's voltage output before plugging an amp into it? I just played an outdoor show where my 100-watt tube amp was plugged into a circuit that, according to the soundman, was providing only 90 volts [rather than the U.S. standard of 110 volts]. The lights on my amp and pedal board were working, but the amp sounded distorted and I couldn't get my normal clean sound. During our break, I plugged my amp into a 110-volt circuit and my tone cleaned up and sounded great. The soundman said my tube amp could be damaged by running it on low voltage.

—Craig Foster
Olympia, WA

This is a great topic. Proper voltage is indeed important where any electronic equipment is used.



An analog AC voltage meter

A line voltage meter will let you check voltage quickly, accurately and affordably. Simply plug it into the AC source and read the output, which will be displayed either in a digital readout or via the more traditional needle-style meter. Automotive supply stores, like J.C. Whitney (jcwhitney.com), sell both types of voltage readers for under $40. Alternately, you could use a multimeter; the cost is about the same, and it will allow you check volts as well as ohms, though it is slightly more complicated to use than an AC voltage meter. Multimeters can be purchased at Radio Shack, Home Depot, automotive supply stores and the like.

If price is no object, check out the Furman PL PROD power conditioner. This rack-mounted model provides regulated voltage, a display that shows incoming voltage levels and multiple AC outlets into which you can plug your gear.

* * * * *

I have a 1979 Gibson Les Paul Custom in Wine Red that I've always babied, maybe to a fault. In an effort to keep it showroom shiny and well protected, I've liberally applied wax-based polishes (like Gibson's old black-and-white can of aerosol polish, as well as good-ol' Pledge) to the body and neck. Over the years, the back of the neck has gotten less and less smooth, and my hand sticks when playing it. I wonder if I've got a case of wax buildup or something.

—Dan Amrich
bunnyears.net

You are not alone. Many of us have had this same problem. I had an old Les Paul on which layers of polish had built up over the years, creating a thick and hazy layer over the guitar's body and neck. I took the Les Paul to my guitar-builder buddy Erik Goehrisch (lushguitars.com), who removed all the parts and polished the finish with a motorized buffing wheel and carnauba wax. He got rid of the haze and restored the entire finish to a dazzling shine.

I don't recommend that you do this yourself if you're inexperienced with buffing, as you might accidentally remove some of the finish. Worse, if you're working with a stationary buffer (one on which you hold the guitar while moving it over the buffing wheel), there's a danger that the fast-moving wheel could pull the guitar from your hands and send it hurtling. Leave the job to a pro.

* * * * *

My 1966 Fender Deluxe Reverb is in need of either a speaker reconing or a speaker replacement. Which of these options will better preserve the amp's vintage integrity?

—Fernando Rodriguez
Sutton, WV

Reconing the original speaker will preserve the amp's vintage integrity. Doing so will devalue the amp slightly, but it's the path of least devaluation. Be sure to go with an experienced reconing service to ensure the amp comes back to you with its original spec. I've used and can recommend Orange County Speaker (speakerrepair.com).

Alternately, you could remove the original speaker, store it securely in a box and replace it with either a vintage stock speaker (purchased through eBay, for example) or a modern-day replacement. Should you decide to sell the amp in the future, you can offer it with the original speaker, which you have safely stored away. Keep in mind that some vintage freaks won't care if your original speaker is in need of reconing; they would rather have it "as is" than have it after it's been reconed, such is the collector's market today.

* * * * *

I just bought a D-Tuna for my ESP LTD M-100. I followed the directions over and over and still cannot get it to work properly. It will not stay in tune when going from E to D, and the instructions were not very clear about some things, such as the purpose of the hex setscrew. The dealer said I have to put a Tremsetter stabilizer on it, but doing that will change the guitar's feel. Do you have some tricks up your sleeve?

—Lee

No problem. It sounds like you missed a step along the way, and that may be why you're not getting the results you want.

First, stabilize the bridge. You can do this in a couple of ways: If you don't pull up on the bar, you can block the bridge with a tremolo stopper (you can purchase one at floydupgrades.com). This will still allow you to dive bomb and provide a stable bridge on which to rest your hand. If you have a floating bridge, you can use a tremolo stabilizer. The two that I recommend are the WD Tremolo Stabilizer and the Hipshot Tremsetter.

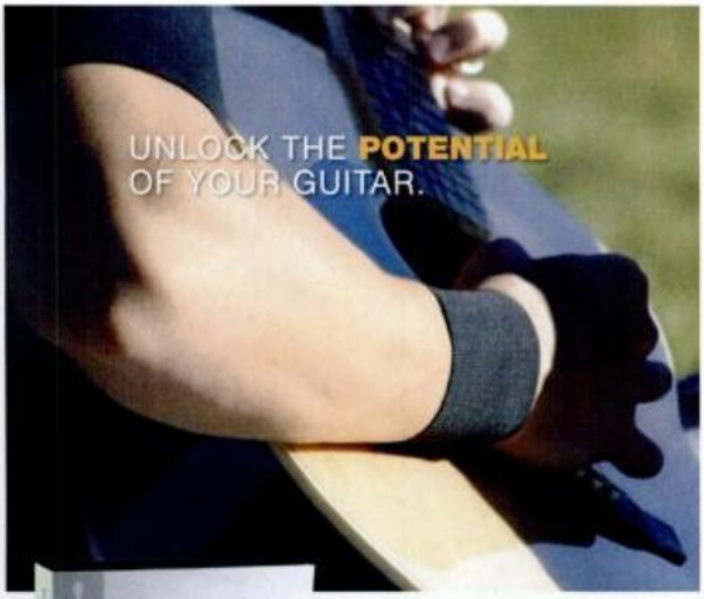
Second, once the bridge is stabilized, pull the D-Tuna to the "out" position, tune the string to D at the headstock and lock it down. Once you have a locked-down D, slide the D-Tuna to the "in" position and fine-tune the string to E using the small setscrew on the D-Tuna (wrench included).

For additional support, you can hit my bro at adam@floydupgrades.com. I hope this helps you, and best of luck.



Fender 1966 Deluxe Reverb

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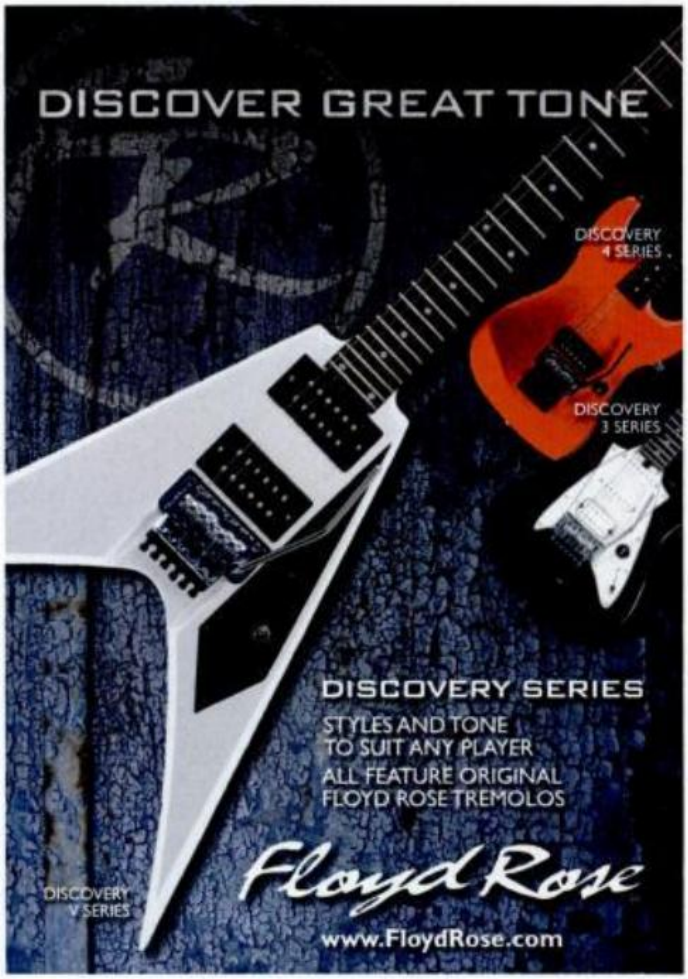


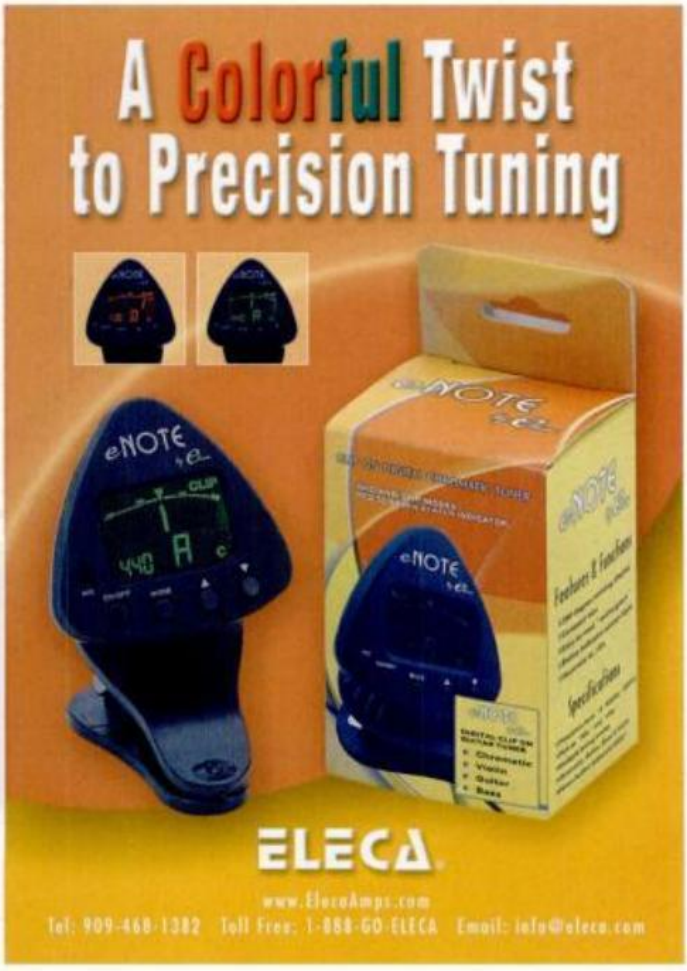


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GUITAR WORLD

GIG ME

READY FOR THE SHOW? NOT UNTIL YOU'VE READ *GUITAR WORLD*'S SURVIVAL GUIDE FOR ACOUSTIC GUITARISTS.

BY CHRIS GILL



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SO YOU'VE FINALLY LANDED that big gig you've always dreamed about, but are you really ready for it? You've spent weeks, maybe even months, practicing all your songs. You've polished your guitar, and you've even picked out the clothes you're going to wear. These are all good things, but there's much more to a gig than just showing up with your guitar and playing.

The biggest mistake most novice performers make is that they approach gigs with the casual demeanor of someone driving to the corner 7-11 for a gallon of milk. A lot of unexpected surprises can happen before and during your performance, and the only way you're going to survive them (and live to play another gig) is to prepare for each show like a seasoned mountain climber preparing to scale Mt. Everest.

Like an experienced mountaineer, you're going to need to chart your course before you begin, and you'll want to bring everything you need while packing as light as possible. I've already covered important topics such as acoustic-electric guitars and acoustic guitar amplifiers in previous issues, so this month I'm going focus on other essential items like portable sound systems and the supplies you'll need to make your performance go as smoothly as possible. And I'll offer survival tips and other wisdom gleaned from years of playing all types of venues, from dive bars to large concert halls.

WORK THE SYSTEM

ALTHOUGH MANY CLUBS, BARS and coffee houses have their own sound systems these days, never assume that the equipment is going

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to be there for your use when you show up to play. Check, double-check and triple-check with the venue's owner, booking agent, sound man and anyone else who may know the status of the sound system to make sure that it will be available for your performance. That impressive JBL system that you saw when you first checked out the venue may actually belong to one of the performers or the owner may decide to use it at his tequila bar's wet T-shirt contest instead of his club the night you're booked to play there. Even if you think the sound system is a permanent installation, ask just to make sure. Even better—get confirmation in writing, preferably in your performance contract.

The irony for most performers who are just starting to play gigs is that they are more likely to need to own a full sound system at the beginning of their careers than they are later when they're playing larger clubs. Usually, the only places willing to book unknown talent are small venues that don't have sound systems. Owning your own sound system is a great investment, as it gives you the opportunity to play any variety of gigs: weddings, store openings, house parties and so on. If you're sharing the bill—and your sound system—with other acts, you can even charge a "rental" fee to the person who booked you or to the other performers.

You may not need a sound system if you're a solo instrumental performer who doesn't sing; your acoustic guitar amplifier is probably all you need. But if you also sing or you perform with other musicians who need to be miked or amplified, a sound system is a necessity. Fortunately, dozens of companies like B-52, Behringer, Bose, Fender, JBL, Kustom, Mackie, Peavey, Carvin and Yamaha offer full packaged sound systems that make the purchasing process a lot easier than putting together a system from separate components.

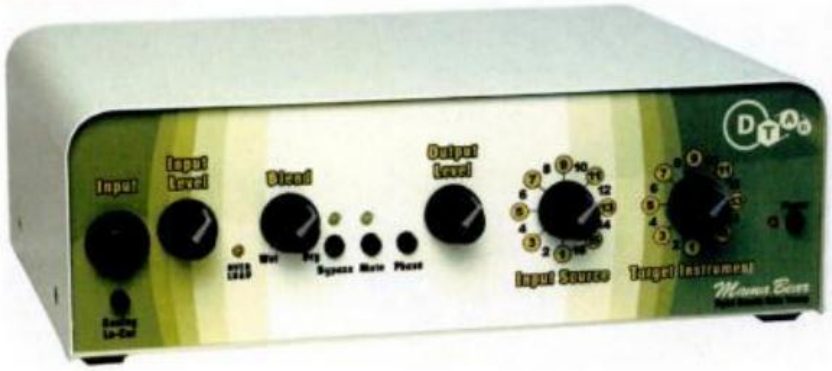
At a minimum, your sound system should consist of a pair of full-range speakers, an amplifier and a multichannel mixer. Other useful items often bundled with packaged systems include speaker stands, cables and microphones. Fender's Passport Series Portable PA systems offer solo performers and small ensembles an affordable sound reinforcement package that ingeniously latches together into a single, portable unit that you can carry with one hand like a combo amp. The Bose L1 system is a surprisingly powerful, yet extremely compact, sound system that delivers pro-quality sound. Mackie, Peavey and Yamaha are just a few of the companies that also offer compact and powerful sound systems that fit into an average-sized car trunk or hatchback storage area.

Many packaged sound systems feature powered mixers with built-in amplifiers, which are very convenient for performers who want to set up and break down the sound system as quickly as possible. You might want to consider a system with active speakers instead, which also have built-in amplifiers. Mackie's SRMv2 Series active loudspeakers are compact, lightweight, provide exceptional output and can be mounted on the floor like monitor wedges or on poles. Most major companies offer sound system packages with active and passive speaker options.

How much power you need depends in part on the venues you anticipate playing and the size of your band. A 200-watt sound system provides plenty of clean, undistorted sound for a solo singer-guitarist performing in a Starbucks-sized coffee house or restaurant, but you'll need at least 500 watts, and preferably more, if you want to play with a band at a reasonable volume level in a small club. You'll also need more power if you regularly play outdoor gigs, where you won't have four walls to help contain and amplify your sound.



Pedals designed for acoustic guitars—like this Fishman Aura Acoustic Imaging Dreadnought unit—can deliver studio-quality tones onstage.



Acoustic guitar preamps, such as the DTAR Mama Bear, give you greater control over your live sound.

While you may need only four channels when you're first starting out, it's a good idea to buy a mixer with a few more channels than you think you will need, as you will inevitably grow into them. An eight-channel mixer is a good starting point for most small duos or trios, and small bands should not consider anything smaller than a 12-channel mixer. Essential mixer features include three-band EQ (bass, mid, treble), XLR inputs (for low-impedance microphones) and an aux send/return or effect loop. Other helpful features that you might want to consider are low-cut switches for the mic/XLR channels (to eliminate excessive microphone rumble that can cause feedback), phantom power (for powering condenser mics), RCA "tape" inputs and outputs (for connecting a CD player or iPod to play recorded music during breaks) and a headphone jack. Some mixers feature a master graphic EQ, built-in digital effects and automatic feedback elimination, all of which can be helpful and save you the hassle of hooking up external devices.

Most budget mixers have rotary knobs for adjusting the level on each channel while more expensive models have faders. Generally, knobs are used primarily to save space, but faders are preferable because they make it easier to control levels on several channels at once. If you have a sound engineer or find that you need to constantly adjust levels, faders are the best choice, but if you're fine with a "set it and forget" approach, rotary knobs shouldn't pose any problems and will probably save you a few bucks overall.

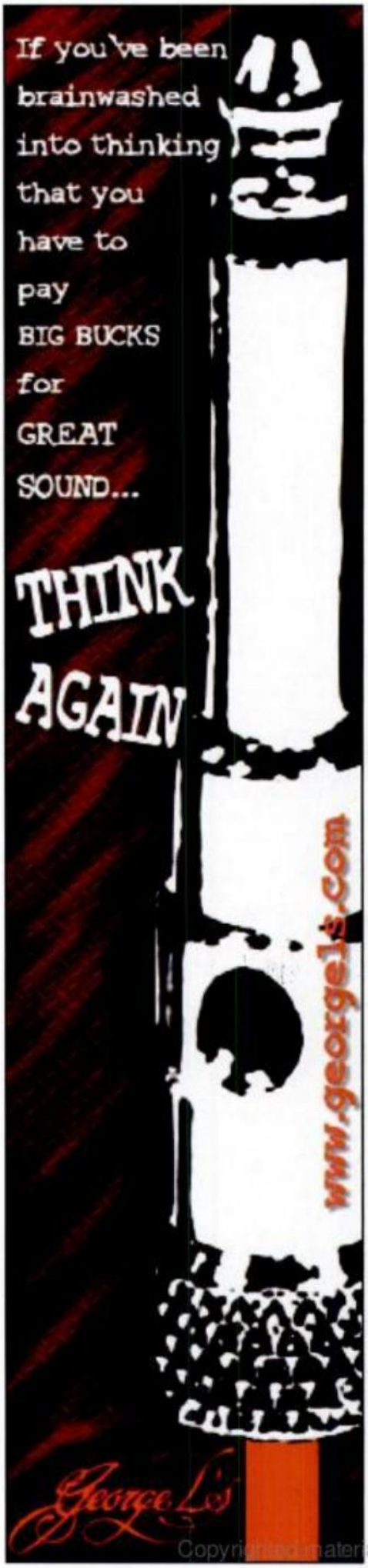
EFFECTIVE STRATEGIES

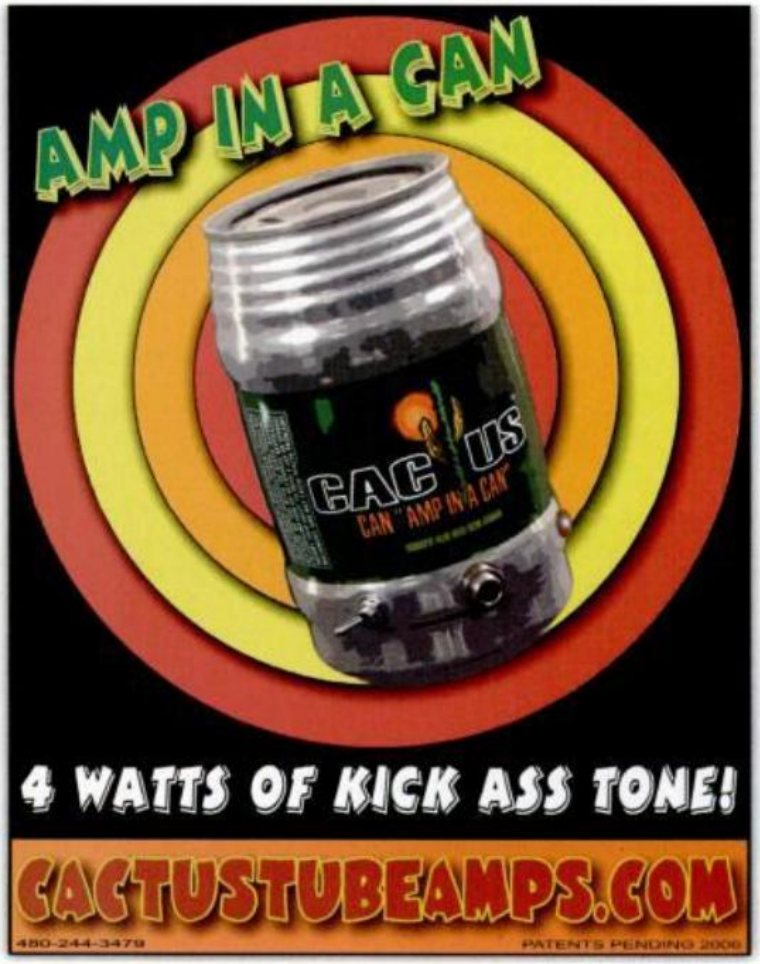
WHERE YOUR SOUND IS CONCERNED, effect processing can make the difference between a good live performance and a great one. The proper use of compression on vocals, a touch of reverb on your overall mix and effective use of a noise gate can give your sound a polished and professional touch.

While many mixers now feature built-in effects, they usually sacrifice flexibility, sound quality and performance for the sake of convenience and affordability. If you're truly serious about recreating studio-quality sound onstage, you should consider using an external multi-effect unit, which can give you greater control over your final sound. Most acoustic music performers don't need a lot of fancy, over-the-top special effects, such as pitch shifting, flang-

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ing and multi-tap delay, so you should pay most of your attention to the sound quality of the effects processor's "meat-and-potatoes" effects, like reverb and compression.

If you want studio-quality reverb, it's hard to beat multi-effect units like the Lexicon MPX-1, TC Electronic M-One XL and Yamaha SPX2000, as these companies have set the standard for quality digital reverb for more than 25 years. If these products are out of your budget, processors like the DigiTech S200 and Alesis MidiVerb 4 provide excellent performance and rack-unit flexibility for a little more than you'd pay for a high-end effect pedal.

While it's generally best to do most of your effect processing at the mixing board, many performers who are starting out don't have the luxury of being able to hire a sound engineer to control the mix and engage effects while they perform. Fortunately, many companies now offer pedal-configured effects with professional sound quality that are designed for specific applications such as vocals and acoustic guitar.

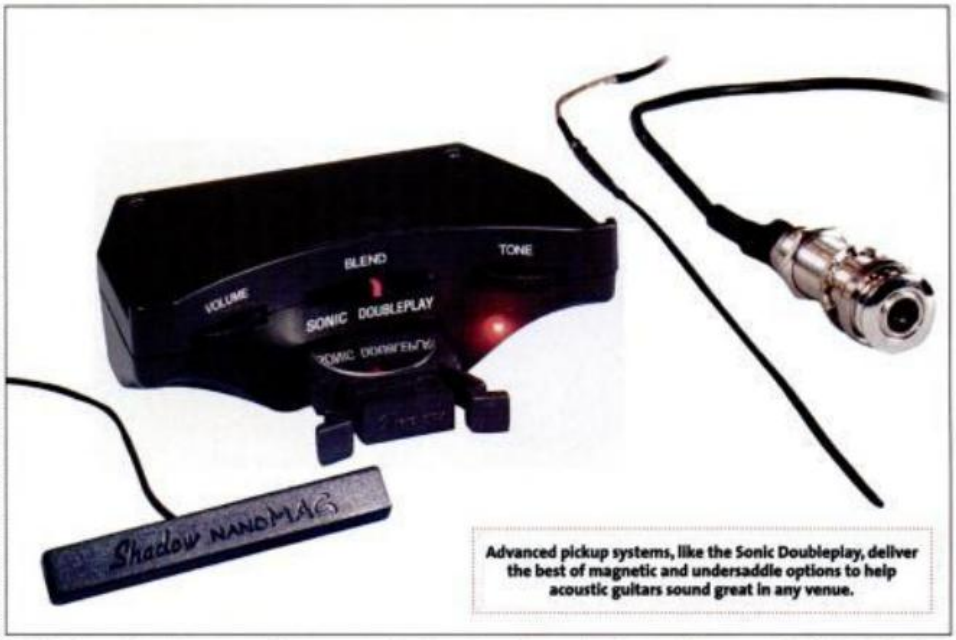
Fishman currently offers the widest variety of pedal effects designed for acoustic guitarists with its Aura and AFX series. The Aura line consists of a variety of "imaging" pedals that are each designed for specific types of guitars, such as dreadnoughts, orchestra models, jumbos, 12-strings and so on. Aura imaging processing duplicates the sound of these instruments captured by high-quality mics in several specific studio environments, allowing you to enjoy studio-quality tone on stage. The AFX series pedals provide a variety of chorus, delay and reverb effects tailored specifically for acoustic guitarists packaged in compact, sturdy housings small enough to fit in your guitar case or gig bag.

The Boss AD-3 and AD-8 Acoustic Guitar Processors feature acoustic guitar digital modeling processing that can significantly improve the sound of your acoustic-electric guitar as well as chorus, reverb and feedback elimination. Other popular multi-effect and modeling pedals and units designed exclusively for acoustic-electric guitars include the Korg ToneWorks PX4 Pandora, TC Electronic G Natural and Zoom A2.

DigiTech and TC Helicon offer a variety of foot-controlled vocal processors and effects that make it easy to produce impressive, professional-sounding vocals on stage. DigiTech's Vocalist series effects combine vocal effects like harmonization and pitch correction with guitar effects like reverb and chorus. The TC Helicon VoiceTone Series effects are geared more toward specific applications such as harmonization, pitch correction, doubling and vocal effects, but if you want all of the above it's hard to beat the TC Helicon VoiceLive Vocal Floor Processor, which combines studio-quality vocal processing effects with pro-quality harmonization and pitch correction functions in a sturdy, floor-mounted unit that provides hands-free control.

THE SURVIVAL KIT

EVEN IF YOU ALREADY HAVE AN acoustic-electric guitar, an acoustic guitar amp, a portable sound system and all of the effects you need to make everything sound polished, you still may not be ready to hit the stage.



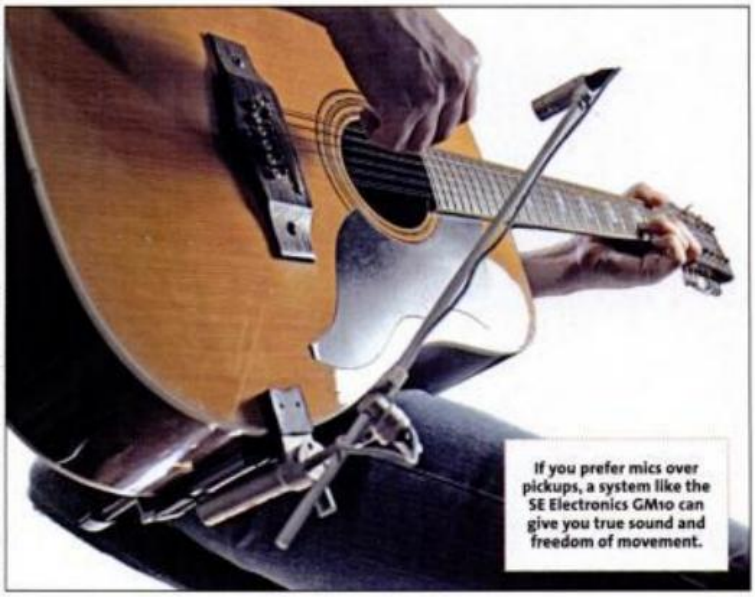
Advanced pickup systems, like the Sonic Doubleplay, deliver the best of magnetic and undersaddle options to help acoustic guitars sound great in any venue.

While these big items are all important, little details, like bringing extra sets of strings and batteries, can make the difference between a successful performance and a train wreck. The more gigs you play, the more you'll discover that anything that can possibly go wrong *will* go wrong, so it's best to be prepared for any calamity and mishap imaginable.

Many novice performers don't have the luxury of hiring a guitar tech who can handle all their gear maintenance details for them, so it's a good idea to put together a gig survival kit that you always bring with you and that you always keep well stocked no matter what. All of these items should be kept in a single bag, preferably one that zips all the way open so you can lay it flat in a convenient space, instantly locate any item you want when you need it and pack up in a few seconds as soon as you finish the gig.

Your gig survival kit should include every conceivable tool you could need for every single piece of equipment you bring with you. These items can be Phillips and slot-head screw drivers of various sizes, a full selection of Allen wrenches (folding "knife style" sets are especially convenient), a truss rod adjusting tool, a pair of wire clippers, a flashlight (ideally one that's powerful but small enough to hold in your mouth, keeping both hands free) and a guitar tuning peg winder, which is essential for performing fast string changes. A small tube of superglue can be a godsend for repairing a chipped nut or broken saddle, and a roll of duct tape can be used for everything from affixing your set list to the floor to supporting a loose microphone boom arm with stripped threads.

Next are your backup supplies. Bring plenty of extra flatpicks, fingerpicks or whatever you use to play guitar. Bring several sets of strings, and whenever you replace a broken string, be sure to put a fresh spare in the set immediately after the gig. Bring an extra guitar strap—these things can break when you least expect it—and if you perform sitting down, bring your own chair or stool that you feel comfortable playing in, as the club may not have what you need. Keep a full set of extra bridge pins in your tool bag. It's really easy to lose a bridge pin while you're changing a broken string in the middle of a gig, and you don't want to look like a fool crawling around on the floor searching for one when the audience is waiting to hear the next song.



If you prefer mics over pickups, a system like the SE Electronics GM10 can give you true sound and freedom of movement.

Pack extra backup cables for every single item in your signal chain—basically you should double up on every guitar, mic, speaker and power cable used in your live setup. Carry a full selection of fresh batteries for every battery-powered item in your rig, including your built-in guitar preamp, effect pedals, tuner and every other acces-

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I can't remember if I cried
When I read about his widowed bride
But something touched me deep inside
The day the music died

– an eight-minute twenty-seven-second farewell, written on a D-28, 1971



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sory you use. Also, bring extra fuses for your amp, mixer, power amp, speakers or any other item that uses them. If you use a capo or a slide, bring extras. These items are very easily misplaced (or stolen).

Many guitars, amps and effect processors feature built-in tuners, but it's still a good idea to buy a separate tuner anyway. Tuners come in just about every conceivable configuration these days, from stomp box pedals to computer software. Several companies make tiny tuners that you can affix directly to your guitar, or you can buy a large, rackmount unit with a brightly lit display that you can see from across a huge stage. The String Master Robotic Guitar Tuner features a motorized peg winder that automatically stops when the string reaches the desired pitch, which is very helpful if you need to change strings quickly. The Planet Waves Pro-Winder Tuner combines several helpful tools—a peg winder, string cutter, string stretcher and bridge-pin puller—with a chromatic tuner.

The previous tuner models are very handy when you're changing strings, but you should also have a tuner connected to your acoustic-electric's signal path at all times so you can tune up between songs. If your guitar already has a built-in tuner, you may not need an additional tuner, but you may find it more convenient to use a pedal tuner. Most pedal tuners allow you to temporarily mute the output signal so you can tune up without distracting the audience. The Boss TU-2, Digitech HT-2, Fender PT-100, Korg Pitchblack, Peterson StroboStomp2, Planet Waves Chromatic Pedal Tuner and Rocktron X-Tune are just a few of the most popular pedal tuners used by performing guitarists.

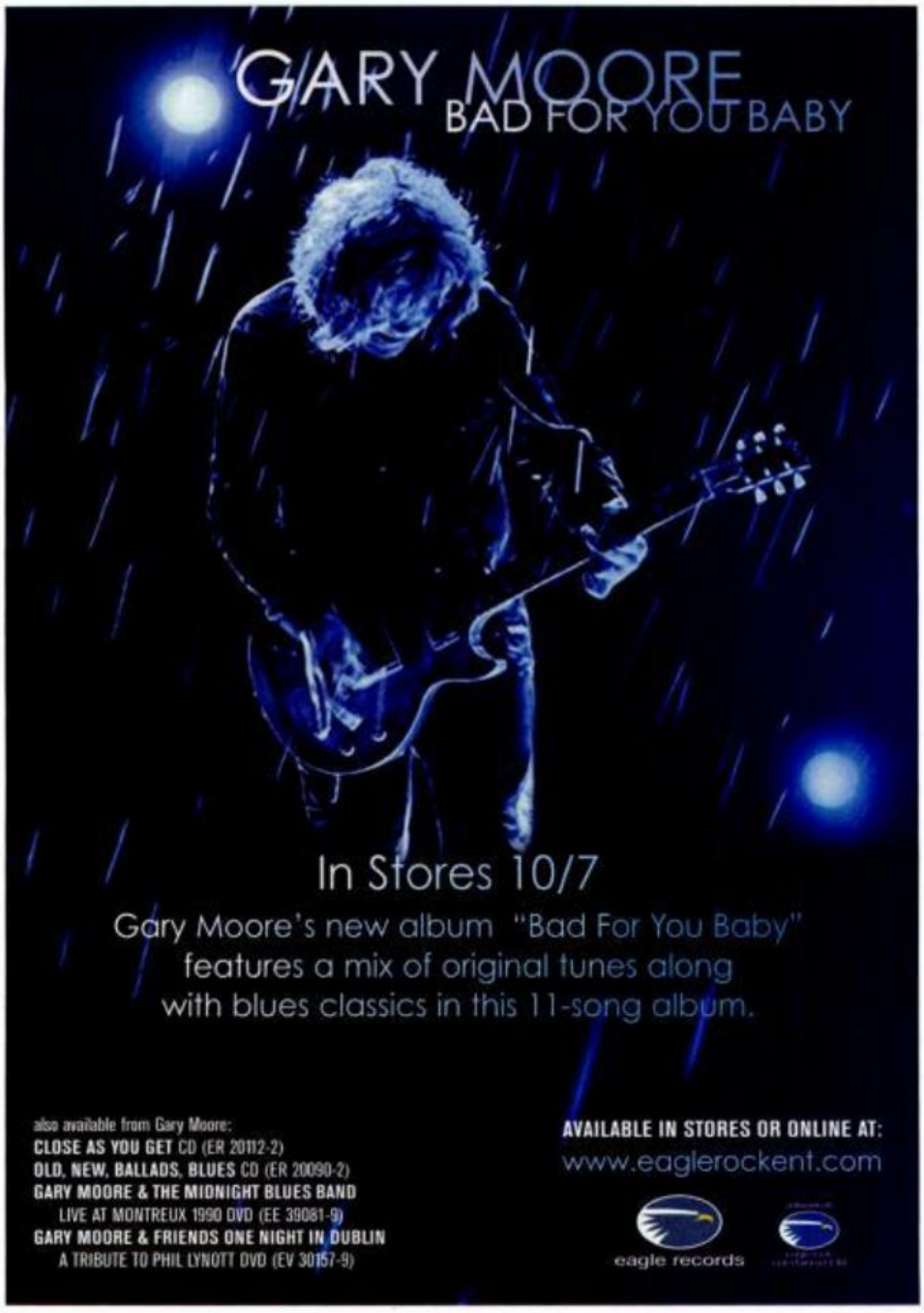
Don't ever rely on the club or venue to provide enough power outlets or an extension cable—always bring your own. Even if it looks like the club has plenty of outlets, you may find that the headlining act or a DJ has taken up every available outlet when you show up to set up your gear. You should bring along a power strip or two with enough available outlets to power every piece of gear in your rig and at least a 50-foot extension cable. While it may cost more than an average power strip (and is also more bulky), an uninterruptible power supply (UPS) can be a gig and gear saver. If the power goes out or there's a brown out, you can still finish your song or set and power down your equipment without damaging it.

Here are a few other important details that often get overlooked: Bring a guitar stand for every instrument. Your guitar is less likely to fall and get damaged when it's on a stand than it is when it's leaning against an amp or chair. Keep a guitar and string cleaning cloth in your case and clean your guitar after every gig. Nothing damages a guitar's finish and plated parts (such as tuners) like the sweat and other bodily fluids emitted by a guitarist during performance.

To prevent theft, mark every single piece of equipment you bring in a unique and easily visible manner. Brightly colored tape arranged in stripes or "X" patterns works very well, and you can write your or your band's name on the tape to avoid any confusion. When you're breaking down your rig after your set, it's very easy to forget that a mic belongs to you and not the club or the band that is setting up while you are packing up. It's also a good idea to take a "head count" of every piece of gear in your rig to ensure that every piece you brought leaves with you. You may even want to establish a packing routine, loading the gear into your car or van exactly the same way every time so you can tell at a glance if anything is missing.

CODA

BY NOW YOU ARE READY TO survive any gig, but here are few last simple but vital suggestions: Always write down your set list or bring along a list of all of the songs that you either know how to or plan on playing. The human brain has a tendency to function strangely under the stress of performance, and it's easy to draw a blank when a crowd is staring at you. And while you may have written the greatest songs in the world, it never hurts to know about a dozen popular cover songs in a variety of musical styles. Songs by the Beatles, Led Zeppelin and the Eagles are just a few surefire crowd pleasers. Personally, I've calmed several hostile audiences and saved my life on several occasions by breaking out a Hank Williams Sr. song in the middle of an original set (and once even got a $100 tip for my effort). You won't have to worry about playing covers once you hit the big time, but you're never going to hit the big time if you don't give yourself the opportunity to build a following and get asked to come back to play another show.



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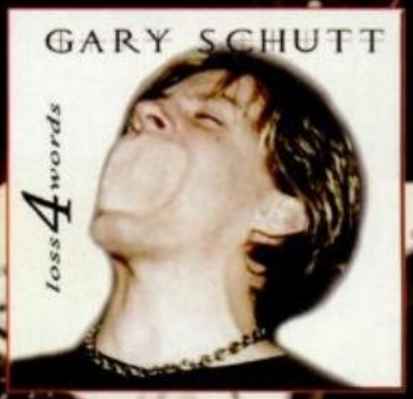
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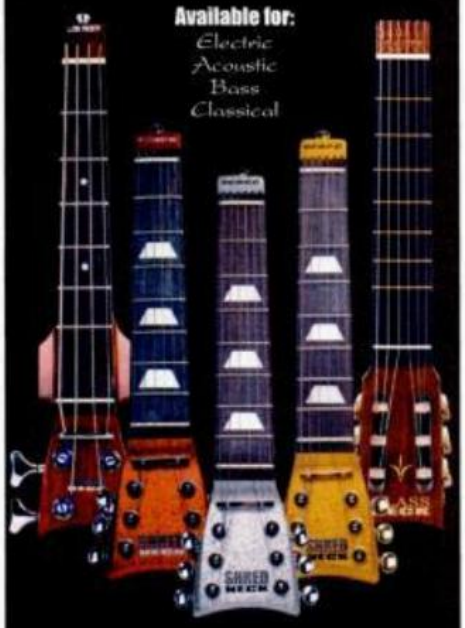
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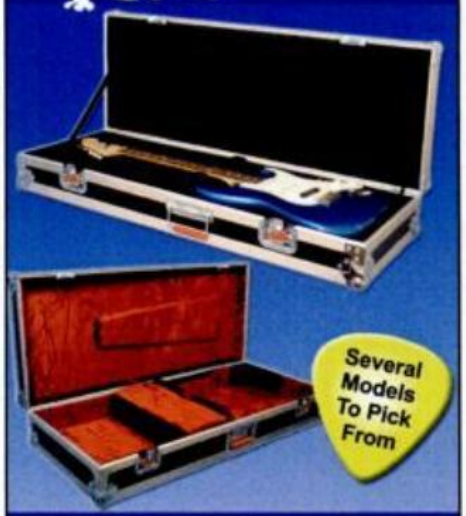
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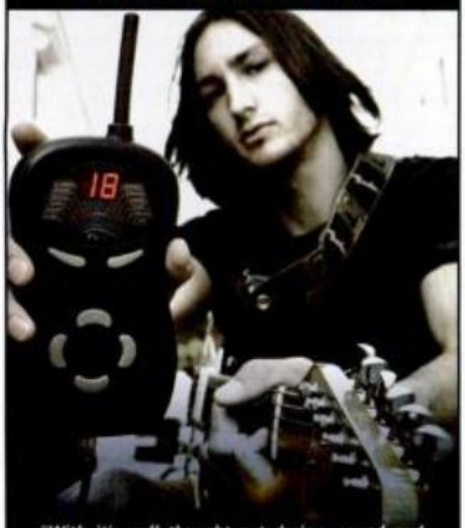
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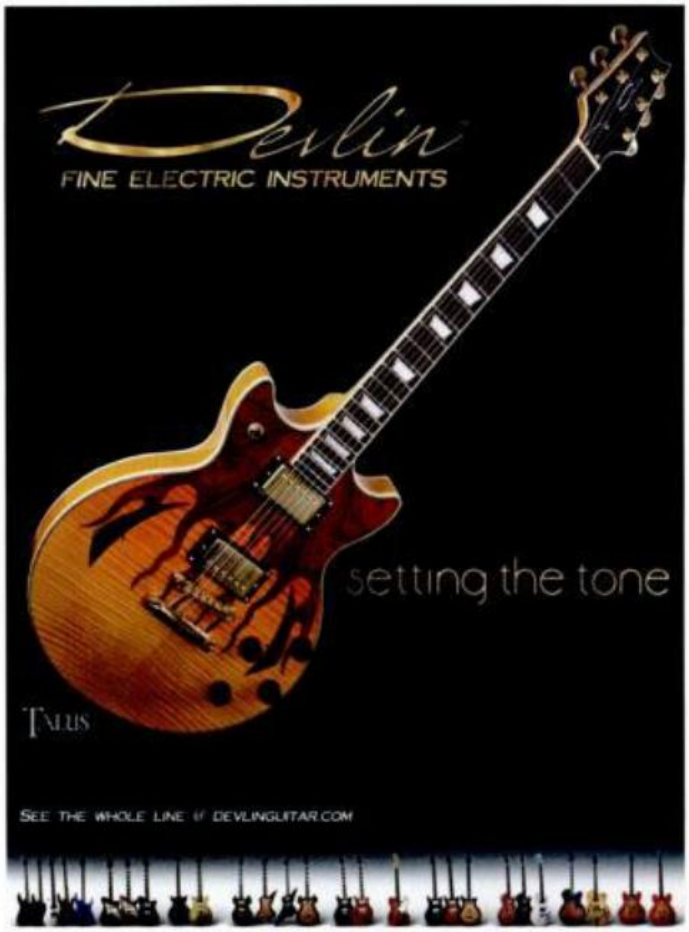


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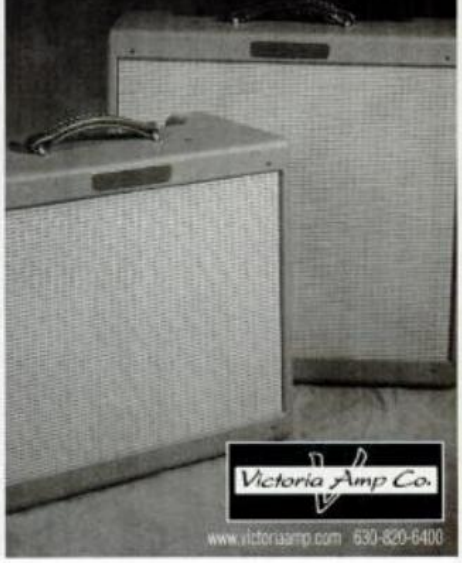
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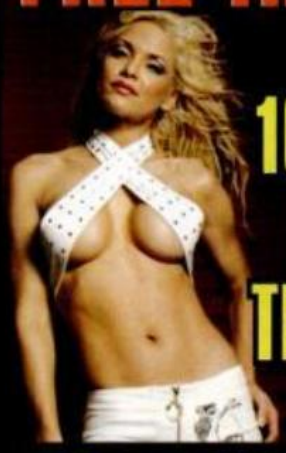
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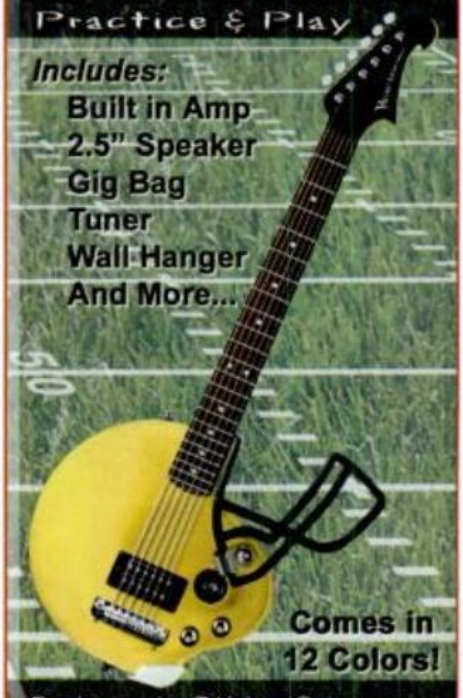
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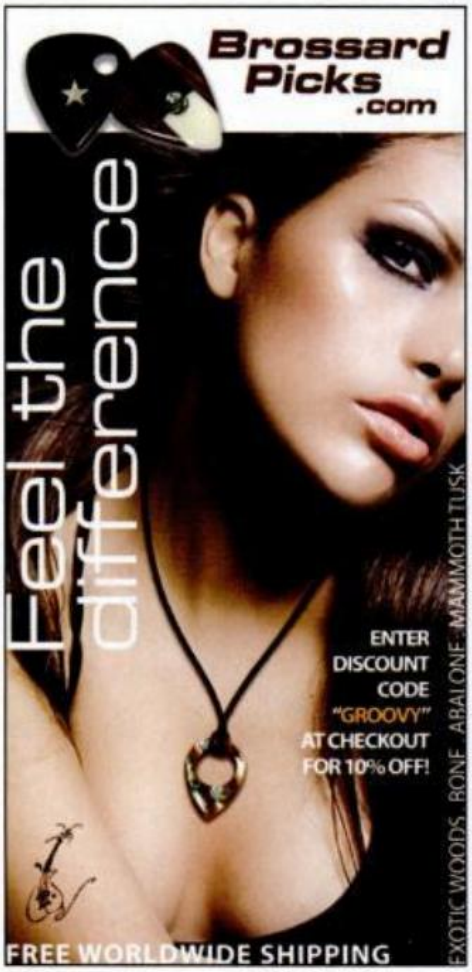


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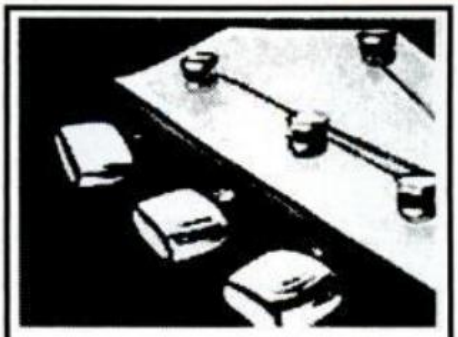
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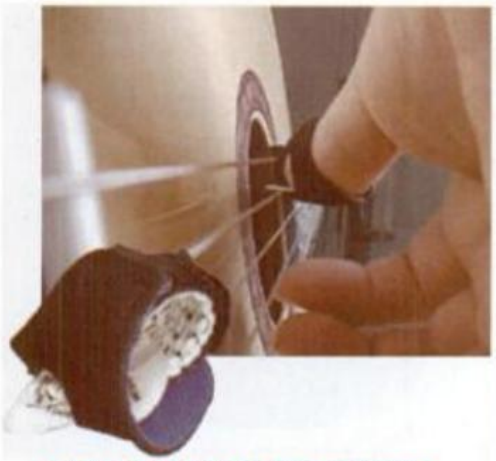
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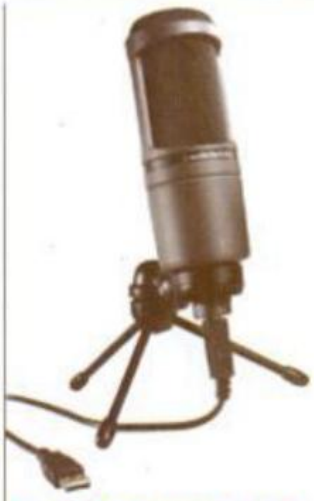


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FURY DUTY

Swedish shredder Yngwie Malmsteen reveals the gear that gets the job done.

By **NICK BOWCOTT**

>>DESIGN PHILOSOPHY "Once I find something I like, I don't fuck with it," says Yngwie Malmsteen, the Swedish guitar virtuoso. "For 99.9 percent of the time it's just my Strat, my DOD Overdrive pedal, a Boss NS-2 noise gate and a bunch of really old 50-watt and 100-watt Marshall MKII and 'Plexi' heads. That's it. That's the chain, that's my sound."

When it comes to the number of Marshall stacks he has onstage, Malmsteen has no equal. "On my most recent tour I had 18 heads and 18 cabinets. In fact, I won't go onstage unless there is a physical wall of Marshalls. I don't plug them all in. It's just a feeling when you have so many. That's the vibe I want, and when I get that, I'm ready to rock."

To be exact, the number of heads Yngwie drives depends on the venue, but his switching system allows him to feed up to 12: six dry and six wet. The heads feed only the bottom cabinets. "The top cabinets go right to me head and blow it off," Yngwie explains with a laugh.

>>CONTROL ISSUES Yngwie rarely uses effects, and while his signal is split, he uses the dry signal nearly all the time. "I like to look at my guitar almost like it's a violin," he says. "It is what it is, and I don't need to step on pedals to get where I want to go. When it comes to playing, it's what you—the player—do with it."

> **"AS FAR AS I'M CONCERNED, THE GUITAR AND AMP ARE ONE INSTRUMENT."**

As for the wah: "It's there but I don't use it much either," he says. "It's a cool effect, but you literally have to stand in one place to use it, and I don't like that. I like to run around like a fucking crazy person."

>>FAVORITE PIECE OF GEAR "As far as I'm concerned, the guitar and amp are one instrument. In the way that I've developed my style and approach my playing, the guitar and amp are like the bow and the violin: you can't use the one without the other."

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Special thanks to Yngwie's guitar tech, Steve Lane, for his assistance.

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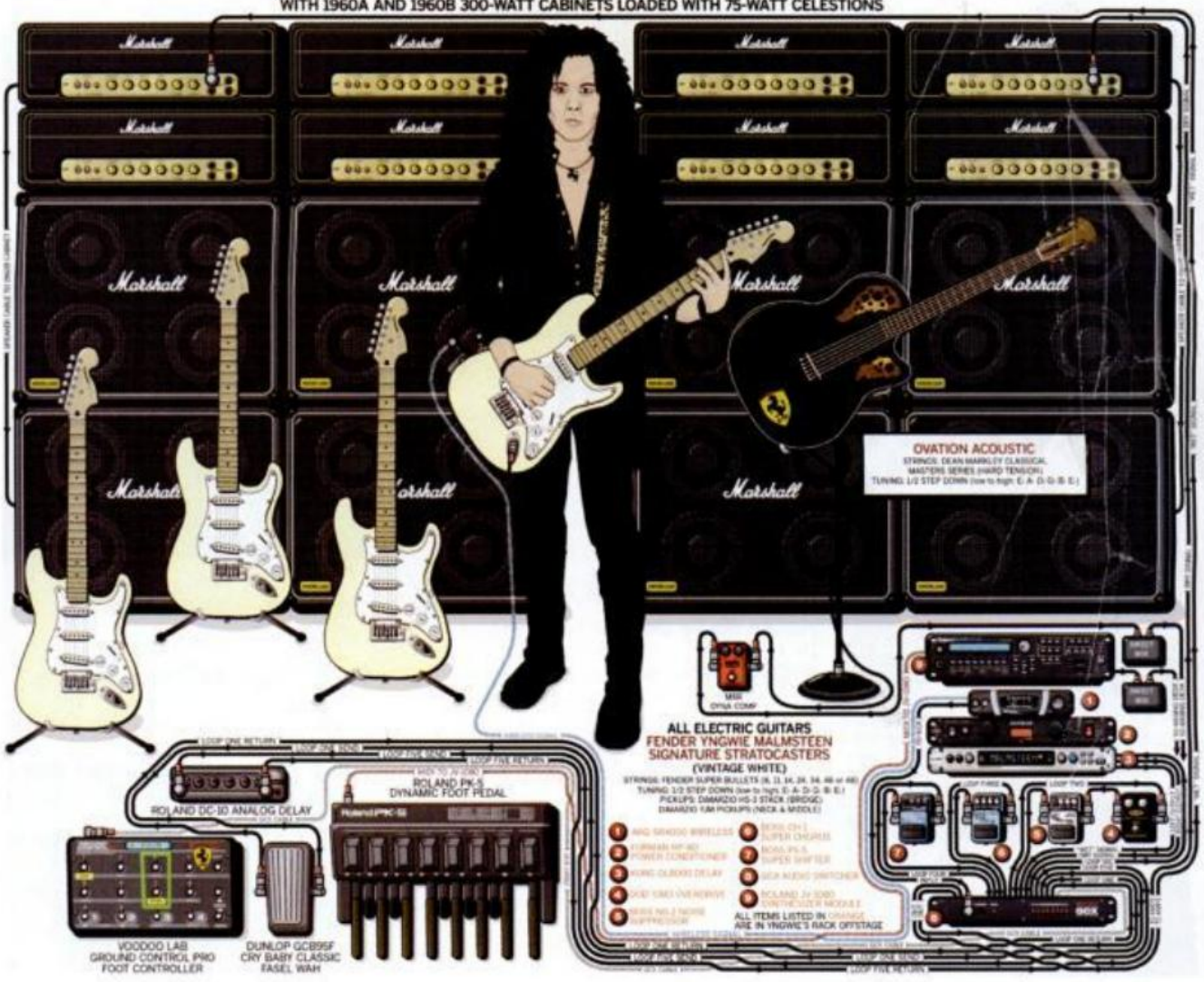
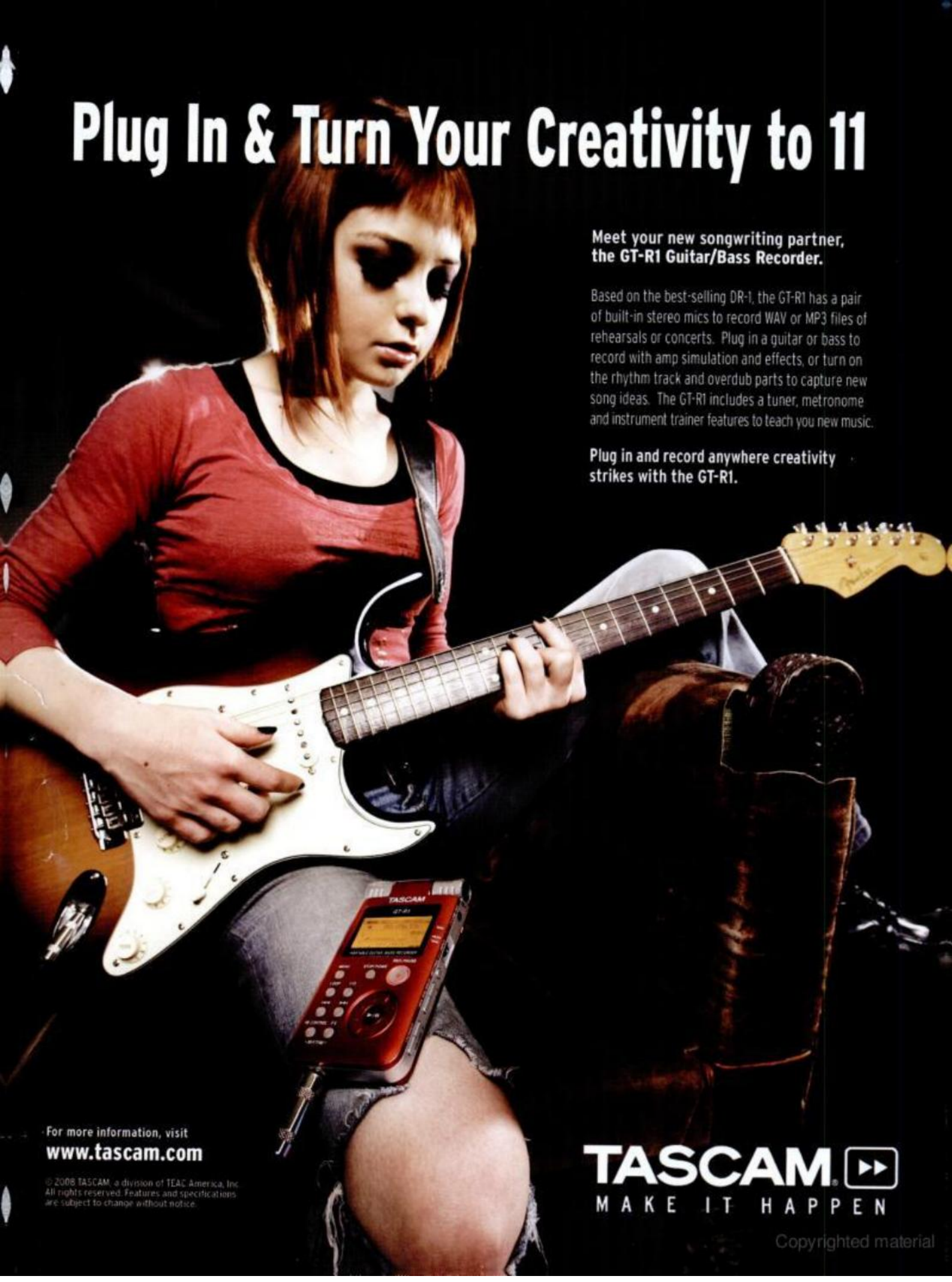


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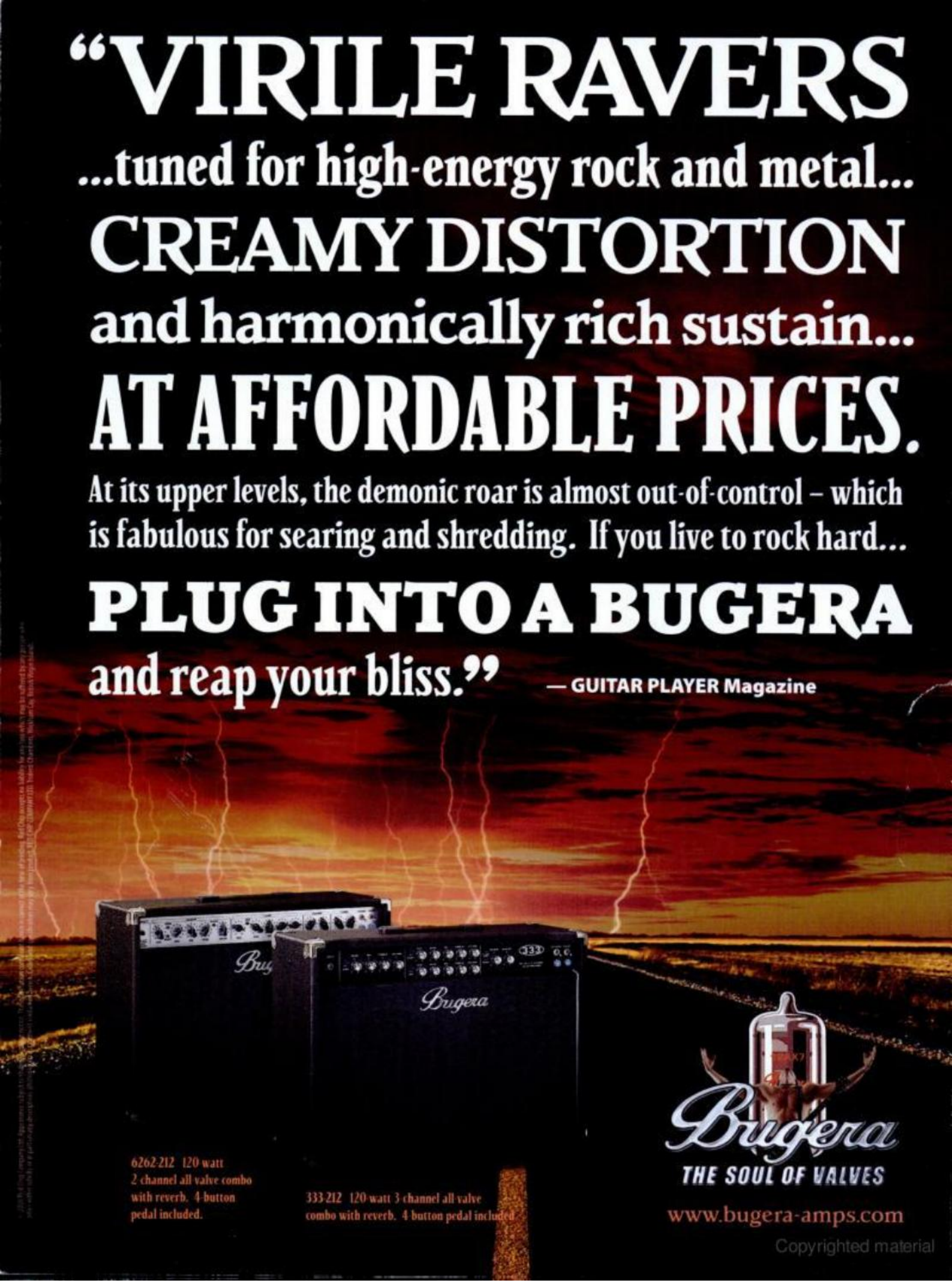
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